

# 'Broadway Should Shut Its Mouth'

## Goodman to Tour South America?

BY GEORGE SCANLON

Los Angeles—Negotiations are under way for Benny Goodman and his band, including Helen Forrest, to make a tour of South America later this year.

The tour would include engagements and "jazz concerts" in principal South American cities, according to reliable sources within the band. Benny was said to have gotten the idea from Leopold Stokowski's coming jaunt to South America. It is definitely known that Goodman has had several inviting offers to appear in cities in Brazil, Argentina and other S. A. nations. Music Corp. of America has been negotiating the past two weeks with S. A. governments regarding permits to perform in foreign lands, and also arranging bookings.

Benny will definitely appear with Stokowski May 1, in the Hollywood Bowl. It will be the world's first "Swing vs. Classics" battle, with the sextet featured. Goodman plans to play a Mozart concerto as his contribution for the longhairs in the audience.

## Teagarden's Hearing Off

New York—The U. S. District court hearing of Jack Teagarden, who recently obtained a temporary injunction restraining the AFM from taking his card, was postponed "indefinitely" March 28 by action of Jack's attorney, Andrew Weinberger.

No date set for the hearing. Teagarden returns here April 14 to appear on Mutual's *Band of the Week* radio show.

## Artie Shaw Goes Back to Work



Los Angeles—Back in the groove after a vacation in Mexico, and several weeks of idleness here, Artie Shaw is shown in Victor's studios as he recorded six tunes with a 31-piece studio outfit. Pauline Byrne, his local vocal "find," is shown checking the lyrics of *My Fantasy* with Artie. With his wife, Lana Turner, Shaw went to New York March 29 to confer with bookers about his return to the band field.

## Modernaires Leave Paul Whiteman

New York—The Modernaires, vocal quartet with Paul Whiteman, left him last week on account of "dry arguments. Without a commercial Whiteman was forced to let salaries, it was said.

## DOWN BEAT

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15 CENTS

### Chirper "Gives In"



HELEN YOUNG and BUB MILEY

Boston—Helen Young, lovely chanteuse with the Johnny Long band, refused to pose for "leg shots" last month. She angrily told Milton Karle, *Down Beat* representative who asked her for pictures, that "I won't tolerate leg pictures for the sake of publicity." Helen claimed she wanted to be judged by her voice, not sex. So Bub Miley, Long's manager, took things in hand (literally) and came up with this choice shot. Helen's lunge at the photographer missed by inches after the above photo was snapped!

## Bobby Hackett Leaves Heidt

Chicago—Although his plans for the future are far from definite, Bobby Hackett will leave Horace Heidt's orchestra next week and return to his first love—a small hot band in which his Bixian cornet can be featured.

At press time Hackett told *Down Beat* he "might stay with Heidt." But he admitted he was on notice and looking for another job. If he can't work in a small outfit he'll join another "big name" band as a sideman. He admitted contacting several leaders for a job.

## Lux Lewis Out of Boogie Woogie Trio

New York—Meade Lux Lewis of the Boogie Woogie trio, currently at Cafe Society, no longer is a member. Albert Ammons and Pete Johnson, with Joe Turner singing, remain intact. Dissension among the boys was listed as the reason for Lewis' leaving. He is not working anywhere and will probably go back to Chicago, his home.

## Zarchy Subs for Mick

New York—Zeke Zarchy, trumpeter, will substitute for Mike Mickie in the Glenn Miller band when Mick undergoes an operation for a lip cyst soon.

## Blond Bombshell Says She's 'Through with Glamor Stuff'

(Picture on Front Cover)

BY ED FLYNN

New York—"I'm through with all this flash and glamor stuff. I want a musical band that will attract attention by its music and nothing else."

Ina Ray Hutton—the last person in show business you'd expect to make a statement like that—told *Down Beat* last week she was "really out to get the job done right this time" as she rehearsed a new stag combo which will be handled by MCA. With Paul Wetstein, Ken Hopkins, Al Evans, Carroll Huxley, and Henry Wood on her arranging staff, the blond bombshell sounded as if she were serious.

### Use Many Novelties

Ronnie Perry, former Pollack tenor man and go man of the first water, is set for the new Hutton band. She will play sweet swing stuff, neither blaring or schmaltzy. Woodwind effects like

no other outfit is using also will be a feature, she says. And many novelties.

### Ina Ray's latest lineup:

Wally Gordon, drums; Jack Purcell, guitar; Irving Berlin, piano; Jack Fay, bass & vocals; Len Goldstein, Phil Olivella, alto; Ronnie Perry, Dick Spangler, tenors; Don Moore, Johnny Wendel, Max Adams, trumpets; Charles Moxon, Ernie Strickler, Murray Gold, trombones.

"Watch this gang go," said Ina Hutton. "We're going to play music. I don't propose to use the band as a backdrop for my gowns any longer." It is known that she has plenty of sugar to bankroll her latest venture. The band probably will debut in Philly late this month.

## Farley-Riley, Slim and Slam Back Together

New York—Two famous 52nd street teams who soared to fame on a freak song hit, and then split up, are joining forces again this month. Ed Farley started rehearsals last week with Mike Riley's orchestra, which, enlarged to eight pieces, was set to open shortly at the Lookout House in Cincinnati.

"This is our first time together for three years," said Mike. "We were lucky together in the old *Music Goes Round* days, so we'll see what happens now—maybe this will bring us luck again."

Simultaneously came news that Slam, vocal-and-bass jive man who had been playing with the Royal Rhythm Boys trio at Kelly's Stable, had decided to go out to Detroit and rejoin his old Flat Foot Floogie sidekick, Slim Gaillard, whose little band has been doing pretty nicely in theaters and on wax.

### One Easy Lesson!



JIMMY JOY and EDDY HOWARD

Minneapolis—Jimmy Joy, vet Texas leader whose band goes to the Pacific coast for long engagement in May, gives tips on how to lead a band (in one easy lesson) to Eddy Howard, the singer formerly with Dick Jurgens. Shot was snapped at Hotel Nicolet when Eddy made a batch of transcriptions for a commercial. Herbie Holmes followed Joy at the spot.

## Lies About Dorsey Are Damn Unfair

BY CARL CONS

Broadway is a liar!

Always famous for its noisy mouth, its bragging tongues must be muscle bound from the size of the pile of bull it has shoveled the past few weeks. What that town needs is an iron zipper for its big mouth. For it has slandered and smeared more unsuspecting victims than even the wisest wags thought possible.

Most crucified, and the latest victim of one of the dirtiest and most vicious campaigns of lies, is much-envied Tommy Dorsey, one of the most successful leaders in the music business. According to the "past" "past" boys, Tommy has lost his money, his family, and his home. One columnist was so misinformed, or such a damn liar himself, that he printed as a fact that Tommy Dorsey was being thrown into bankruptcy in a New York court, under section 77A of the bankruptcy laws. Another went so far as to say the Dorseys had parted, that their alleged differences would lead them to a divorce court.



Tommy Dorsey

### \$104,000 In Insurance

How in hell do they know so much? Tommy Dorsey should know more about Tommy Dorsey's business than anyone else. Yet, Tommy is still living with his family, still sleeps in his own bed in his own home (a beautiful one, too, that cost over \$100,000 and on which he owes nothing) and as Tommy put it, "I can still go out (Modulate to Page 23)

## Secret is Out! (Kitty's Hitched)



KITTY KALLEN

Jacksonville, Fla.—When Jack Teagarden found a wedding ring on the handstand of the Roosevelt Hotel here the other night he started asking around to find the loser. Blushingly, petite Kitty Kallen, his thrush, claimed it. Teagarden's questioning revealed she was married in mid-March to Clinton Carvin, sax man formerly with Tea's band, and now with Francis Craig's crew. Kitty was replaced April 10 by Marianne Dunn, of Akron, winner of a recent radio contest in that city.

## Spivak Gets First Date in Cincy

New York—Charlie Spivak signed contracts and made a hasty trip west to open at Barney Rapp's "Sign of the Drum" in Cincy April 6. He'll have four radio wires a week. It's the first location job for the new outfit, aside from his sub work at the Pennsylvania.



# 'When a Dirty Song Means Bread I'll Write 'em'—Razaf

New York—"Life is bigger than lyrics and when a songwriter's belly is empty, when a dirty or double-entendre song means bread and butter to him, he'll write 'em."

Andy Razaf, famed composer of *Ain't Misbehaving* and 100 other hits, beat his hands on the table and defended writers of "blue" material for Tin Pan Alley the other day when an "ethics committee" of the Song Writers Protective Ass'n met at Hotel Astor to work out some way of punishing SWPA members who wrote dirty or suggestive songs. Razaf said to penalize would be unfair. "We all have to eat," he said.

Irving (Tea for Two) Caesar condemned the present wave of risqué lyrics, calling such songs "emotional garbage" and demanding a cleanup. Then Razaf cut in with his ideas. John Loeb, writer of *Sweetie Pie*, said, "there is a song, currently popular, relating to this hotel where we are meeting. What can be done about that?" No one had an answer, but Caesar appointed a committee of Gerald Griffin, Henry Marshall and Dave Oppenheim to get up a resolution providing for disciplining of authors of lewd, off-color songs.

## "Old Man Panic" Dogs Thornhill

BY MARY GILBERTSON

Hartford, Conn.—Old man panic is really dogging Claude Thornhill's steps. After his band had been burned out of its Newark Shalimar opening a month ago, they came up here with a four-week contract to play the Capitol Park Casino. They worked two nights and, when they came back to work on the third, found that the promoter had mysteriously vanished. The owner had padlocked the door, much to the chagrin of the boys, whose instruments were within.

An item in the local paper stated that the doors would be closed for a few days while a "change in policy" was being formulated. But nobody had bothered to inform Claude or the boys.

## "Snared" by Down Beat Editor



MRS. TED TOLL

Chicago—Flora Pierce, former Down Beat editorial assistant, later publicist for Chi's Hotel Sherman and for NBC's Alec Templeton Time, and now editing college textbooks manuscripts for the Lippincott Publishing Co., was married to Ted Toll, Down Beat's feature editor, in Chicago on April 6.

## Artie Shaw Suit Finally Settled

Buffalo—Tic Smith's suit against Artie Shaw for breach of contract was settled out of court here last week. Smith, a promoter of dances, claimed Shaw walked off the stand last summer at Crystal Ballroom after arriving on an hour late. Amount of settlement was not disclosed.

## Bashes at Stable

New York—Frankie Newton and Ed Harris are in charge of the regular Sunday jam sessions held at Kelly's Stable. Mixed artists perform.

## "Youngest Cat"



EDWARD DANIEL

Chicago—"I've got the youngest cat in the world," says Eddie Allen, music fan and announcer at WGN here. "When I play *Afternoon of a Faun* young Eddie (above) giggles and won't take his nap. But when I put on a Bob Crosby Bobcat platter the kid smiles, kicks his feet, and goes to sleep." Eddie, only 8 weeks old, is shown getting his kicks in this photo.

## Jimmy Dale Now a Leader

New York—Jimmy Dale, famed for twelve years as an arranger of stocks, is the latest manuscript king to invade the bandleaders' territory.

"I should have done this years ago," says Jimmy. "I had a band in the '20s before I started full-time arranging. But this time it's going to be something different. No, it won't be a 100 per cent swing band—at least, no rough-house stuff. I'm aiming at a pretty style of swing; three trombones, maybe five saxes with three altos. I'll be fronting the band, not playing piano."

Dale is still lining up men for the group and has not yet signed with any agency. He's been busy for the past six weeks writing material for his library.

## Union Exec Is a Suicide

BY BUD EBEL

Cincinnati—Murray Horton, assistant to president Oscar Hild of Local 1 here, committed suicide April 1 in his room at the Hotel Broadway. Horton telephoned Hild at union headquarters informing him that he had taken poison. Hild immediately called the hotel manager, Edward Meyers, informing him of the call. Rushing to Horton's room, Meyers found him dying. He was rushed to General hospital, but died on the way.

It was said that the reason for Horton's act was his grief over the death of his daughter and first wife. He was divorced from the second Mrs. Horton only recently. In the early '20s Horton was known as the Whiteman of Cincinnati, always having a top-notch band. His was one of the first to play commercials from WLW on a long term contract. He is survived by one daughter, Mrs. Jerry Sesline.

## New Casa Loma For St. Louis

BY LEE KELLIHER

St. Louis—Plans to rebuild the recently burned Casa Loma ballroom here are ambitious. Managers Arthur W. Kawell and Harold J. Burian say they will have tables for three times as many as were formerly accommodated, at least a third again the area for dancing, and on the whole a very ritzy layout. It is planned to have it ready for a September opening.

## Hot Stuff!

BY LOU SCHURER

Detroit—Nickie Bubash and his men feel the seriousness of giving bash without interruption and have gone no ends to further their intent. When a fresh cat comes to Kibbo with the band and leans just slightly over the stand rail, approximately 40,000 volts from a spark coil teaches him steps the crowd of gates has never seen. Bubash states the device works 100 per cent and the victim never knows but what the jolt was just a reaction from a high note.

## Tenor Saxist Dies in Chi Mystery Theft

Chicago—Mystery surrounded the sudden death April 2 of Mort Levy, 21-year-old tenor saxist, until a few months ago a member of Anson Weeks' band. Police found Levy's body lying on a sidewalk. The victim had been to a theater and was walking home when he was struck down by an auto which jumped the curb and was left standing by the driver, who at press time had not been identified or apprehended.

The car had been reported as stolen two hours previously, leading police to conclude that the victim may have been the thief, and had been thrown from the car when it crashed the curb. This theory was disproved by investigation and a statement to Down Beat by George Tasker Jr., manager of Anson Weeks' band and former room-mate of the victim.

"Levy was a fellow of unusually high moral character," Tasker said, "and couldn't either have stolen the car or been drunk."

## Pollack Band Hits Chicago

Chicago—Ben Pollack, leaving the west coast for the first time in several years, brought his band into the Hotel Sherman's Panther room here three days ago for four weeks. The personnel:

Benny Davis, Bill Wood, Russ Nass, Hugh Huddings, Red Dorris, saxes; Bob Clark, John Kee, Armand Lescolle, trumpets; Joe Harris, Pete Lofthouse, trombones; Don Owens, piano; Ralph Grizzle, bass; Carroll Thompson, guitar; Graham Stevenson, drums; Armand, vocals, and Pollack, front and drums.



War hasn't stopped Charles Delaunay's interest in jazz. Here he is shown "somewhere in France" on duty in a dugout with a French anti-aircraft battalion. Delaunay, who wrote *Hot Discography*, is writing a special article on jazz music in his spare time. It will be published in Down Beat sometime in May.

## Big Chief Charlie Gets His Initiation



—RCA-Victor Photo

New York—Because he did more than anyone else to popularize Ray Noble's *Cherokee* tune, Charlie Barnett was made a blood-brother of the Cherokee Indian tribe recently in New York. Here Chief Big Horn Barnett is shown being feted by a band of Cherokees who invaded the Hotel Lincoln to honor him. Jan Savitt later replaced Charlie at the spot, Barnett going out on the road.

## Petrillo Changes Mind About 'Kid Musicians'

Chicago—Jimmy Petrillo, energetic "head man" of Chicago's AFM Local 10, turned about face last week on the question of amateur musicians taking the jobs of professionals. In a startling, sensational statement to the press, he announced that orchestras from 80 Chicago schools would appear this summer in municipal-sponsored park concerts along with the "finest professional orchestras."

### Winners Get Union Cards

"In promoting these added concerts, we feel that we are doing a worthwhile job for these children," said Petrillo. "We will be affording them experience which will have a most decided influence on their entire future, regardless of whether they eventually enter the professional field or continue their amateur status."

The two best school outfits to play concerts (winners will be selected at the close of the season) will be given free memberships (everyone in both outfits) in the union, Petrillo said.

### "Our Answer to Critics"

"This is our answer to unjust criticisms levied at the Federation from time to time when school bands have been denied permission to play at functions where they were strictly in competition with professional musicians," Petrillo said.

"We still hold to the theory that school bands have no right to interfere with employment of profes-

sional musicians, if for no other reason than because some day many of these youngsters will gravitate into the professional field where they expect to find wages and conditions on a par with the standard of living."

## Basin Street Loses Color In 'Cleanup'

New Orleans—Basin street is really blue—bluer than it has ever been since jazz got its first healthy push down here in the days of Buddy Bolden and his pals.

For Basin street recently lost 300 Negro families. They were forced to move when the government began erecting new homes for white families, as a part of its "slum clearance" program. Most of the cribs, the bistros, the dives and joints which for more than 40 years housed many of the greatest jazzmen at night are rapidly being removed to make way for new structures. And instead of the wild moan of clarinet and sax, and the African beat of an Orleans drummer, now come the sounds of carpenters nailing boards; cement mixers, and trucks bringing fresh lumber.

## Carlsen's Kicks



Memphis—Joe Potzner, bull fiddle slapper, and Gil Rutzen, singer-drummer, both of Bill Carlsen's band, carry the brunt of the "kick" stuff poured out by Carlsen's outfit. Here Potzner and Rutzen try a new act with strange horns. The band is at the Claridge Hotel here, and clicking.

## Harry Cool Takes Howard Vocal Spot

Chicago—Harry Cool, formerly with Ben Feld's KMOX staff ork in St. Louis for the last two years, joined Dick Jurgens' band last week here as vocalist to succeed Eddy Howard, who is out on his own with his new band. Ernest Harsy, sax man with Feld's ork, left for the Pacific Coast. His spot was taken by John Rosenberg.

## I'll Add to My Band—Kirby

BY HAROLD JOVIE

Chicago—"When I return here to play the Ambassador I'm going to have eight in my band instead of six."

So said John Kirby, passing through town on the way to New York for a date at the Beachcomber Club. He said he would "very soon" add a bass clarinet doubling flute and also a girl singer. Kirby said he'd select the two additions in New York.

## Eddythe Wright Solo

Rochester—Eddythe Wright, former T. Dorsey sparrow, debuts as a solo act here April 14, then opens in May with Billy Rose's new show which will tour the south. Sy Oliver has been writing some special arrangements for Eddythe.

## Jay Powell Insane

Little Rock—Jay O. Powell, Local 266 trumpet man formerly with the Toppers ork here, was adjudged insane last week by the State Hospital Examining Board. Powell allegedly was seen engaging in activities "most unnatural for a normal person."

## Dixie Hypo

BY R. W.

New York—ducers and around a question.

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## Dixie Band & Longhair Unit Hypo New NBC Radio Show

BY R. WHITNEY BECKER

New York—Three radio producers and one script writer sat around a table pondering one question.

"What kind of a new music program can we produce?"

Three brains searched for ideas. Suddenly an idea hit one of the men. The others agreed enthusiastically. And thus emerged NBC's Sunday afternoon "Chamber Music Society of Lower Basin Street" starring music by Henry Levine and Joe Uisfer, who's called "Paul Laval" on the show.

### Guest Hot Men Click!

Tom Bennett, Norman Dicken, Joe Thompson and Web Kelley handle the show. And as Tom Bennett puts it, "We wanted something different—a program which would interest the hep musicians as well as the public." That's how he hit upon the idea of using two bands, a Dixie group stressing 2-beat jazz and a semi-longhair woodwind outfit with emphasis on tonal effects and unusual arrangements.

Alternating the two bands, with a guest artist like Carl Kress, Clarence Profit or some other instrumentalist, adds spice. One of

the musicians on the show the other day expressed his feelings best when he cracked, "I've been playing under Toscanini so damn long I've lost the feel of good music."

### Rudy Adler on Tenor

Here are personnels of the two groups:

#### DIXIE BAND

Henry Levine, leader and trumpet; Jack Epstein, trombone; Al Evans, clarinet; Rudy Adler, tenor; Nat Levine, drums; Tony Calucci, guitar; Harry Patent, bass, and Mario Janaro, piano.

#### WOODWIND GROUP

"Paul Laval" (actually Joe Uisfer), clarinet, bass clarinet and alto; Rudy Adler, clarinet, tenor and Egan horn; Milton Cassel, clarinet, flute and bassoon; Henry Wade, clarinet & bass clarinet; Al Evans, clarinet & bass clarinet; Angie Rettina, trumpet; Mario Janaro, piano; Nat Levine, drums; Harry Patent, bass, and Tony Calucci, guitar.

Some of the men play in both bands, getting kicks from two sides.

## Decca Plans Orleans Album

BY LEONARD FEATHER

New York—Decca record bigwig, who see a "killing" in sight with the issuance of their Chicago album of hot jazz, are planning a similar album with New Orleans jazzmen featured.

Charles Edward Smith and Steve Smith will be in charge of rounding up men, choice of music and the like. The Dodds brothers may be brought here from Chicago for the sessions.

Blue Note recorded Sidney Bechet on four tunes last week. With him were Sid Catlett, Teddy Bunn and Pop Foster. Tunes cut were *Lonesome Blues*, *Dear Old Southland*, *Bechet's Steady Rider* and *Saturday's Children*.



Basin Street chamber music keeps these gents occupied Sundays in New York's NBC studios. Left to right—Henry Wade, Joe Uisfer, Milton Cassel, Alfred Evans, Harry Patent, Mario Janaro, Rudy Adler, Tony Calucci, Nat Levine, and Angie Rettina. Read the story at left telling how this unusual "strictly musicians" program was developed. Uisfer is known as "Paul Laval" on the show.

## Smoothies and Hal Kemp Split

Chicago—After opening in fine style at the Palmer House March 21 with Hal Kemp's ork, the Smoothies suddenly left the band a week later. A vocal trio composed of Babs, Charlie and Little, they'll stay in New York doing night club, radio and recording work on their own. The parting was amicable, Kemp says.

## Savoy Ballroom Owners to Run Golden Gate as 'Independent'

New York—Charlie Buchanan and Moe Gale wrote "Finis" to the story of five months' intense rivalry between Harlem's two biggest ballrooms when the Golden Gate, opened last October by Jay Faggen, passed into the hands of a new corporation headed by these two Savoy pioneers.

Speculation had been running wild as to the future of the vast Golden Gate when, following the failure to find big enough band attractions and the suspension of its liquor license, the ballroom lost a heavy percentage of its business.

"The two ballrooms will still be run independently," stated Buchanan, "but we'll balance the attractions at each of them so that the musicians, and both ballrooms, will benefit."

"As for the rumor about the Savoy closing down to become a Greyhound Bus terminal, that story's been running around for two years and it still isn't true. The Savoy will stay open until!" Present plans for the Gate in-

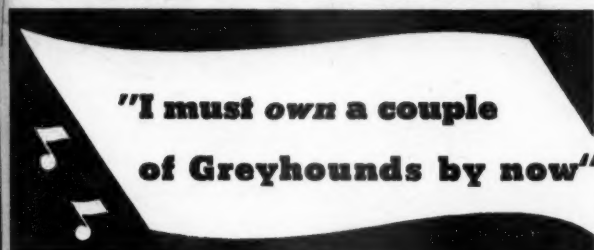
clude a 2-night return of Andy Kirk this weekend, and a similar visit for Jimmie Lunceford next month. Last week Edgar Hayes moved his full band in for a trial week and made a fine impression.

### Saxophonists' Clarinetists

For free, accurate and truthful information concerning the make of instrument, make of mouthpiece, or facing used by your favorite artist WRITE to LEO COOPER 218 S. Wabash Ave., Chicago, Ill.

## Mendelson on Drums With Enoch Light

New York—The band which Enoch Light has out on the road playing college parties this month includes Jules Mendelson, drums; George Cole and Max Chamitov, piano; George Hines, guitar; Alden Muller, Abe Most, alto; Pete Terry; Vic Hamann, trombone; Joe Lucas, Roy Whitlock, trumpet; Frank Caruana, bass; Peggy Mann, vocals. (See back picture page for pic of Light's vocal trio in action.)



"I must own a couple of Greyhounds by now"

says

Glen Gray

... who's been going places this way for years!

If you haven't picked up the money saving Greyhound habit, now is the best time to start. Try going by Super-Coach next trip—you'll discover a lot of luxurious comfort aboard these streamliners of the highway. And they're so convenient—there's always a Greyhound when you want to start traveling! Fares are lower than for any other type of transportation—and there's a still greater reduction when you charter a bus for your whole group. Go Greyhound—and go soon.



Lawrence Welk, creator of Champagne Music, produces his unusual and delightful musical effects with his WURLITZER ARTISTS MODEL.



Wurlitzer Accordions are streamlined for eye-catching elegance—thrilling in depth and richness of tone. Illustrated is Model 124—an instrument of streamlined beauty that provides lasting satisfaction—both in musical excellence and mechanical performance. With its piano-type treble action, it is noted for its lightning response and smooth, even touch.

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILL.

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SAN FRANCISCO, CALIF.	Pine & Battery Streets
CLEVELAND, OHIO	East 9th & Superior
PHILADELPHIA, PENNA.	Broad Street Station
CHICAGO, ILLINOIS	12th & Wabash
ST. WORTH, TEXAS	96 Commerce Street
CHARLESTON, W. VIRGINIA	158 Summers Street
MINNEAPOLIS, MINNESOTA	309 Sixth Avenue, N.
BOSTON, MASSACHUSETTS	90 Park Square
WASHINGTON, D. C.	1008 New York Avenue, N. W.
DETROIT, MICH.	Washington Blvd. at Grand River
ST. LOUIS, MISSOURI	Broadway & Delmar Blvd.
LEXINGTON, KENTUCKY	801 N. Limestone
MEMPHIS, TENNESSEE	271 N. Main Street
NEW ORLEANS, LOUISIANA	400 N. Rampart Street
CINCINNATI, OHIO	430 Walnut Street
RICHMOND, VIRGINIA	412 East Broad Street
WINDSOR, ONTARIO	403 Ouellette Avenue

**GREYHOUND**  
Lines

Flashes From Flynn—

## Baker Signs 10-Year Glaser Pact

BY ED FLYNN

New York—One of the most unusual contracts ever signed was revealed last week when Joe Glaser, cigar-chewing nabob of band bookers, pacted a 10-year binder with Harold Baker of the Teddy Wilson band. Baker, hot trumpeter found by Wilson in Detroit, will replace Earl Thompson in Andy Kirk's band immediately. Baker's presence should add guts to Kirk's brass—the only section of his band the critics ever admitted was "weak."

Gus Bivona has signed with CRA and will let Billy Shaw guide his first bookings. . . Les Brown deserted Bluebird for a new Decca contract and hopes to get better tunes. Glen Garr also set for Decca discings. . . Charlie Barnet doing bang-up biz on the Brandt theater circuit. . . Jack King leaves Reggie Childs' piano chair to go with Cecil Golly. Len Gray, 88 man with Golly, joins Childs. Sorta tit for tat stuff. . . Best openings of the month so far were Jimmy Dorsey's at the Penn and Al Donahue's, at the New Yorker. Both bands are in top form; mightily improved since their last time out here. . . Charlie Spivak's wife, fresh from St. Paul, hit town. Her personality (and looks) won't hurt her hubby's chances any. . . Jean Sawyer is the new chick with Will Bradley, replacing Carlotta Dale.

## The Crosby Boys Take Duchin's Advice



Chicago—Informed that Eddy Duchin believes acting ability helps leaders and musicians sell their wares to the public, Bob Haggart, Ray Bauduc and Eddie Miller (left to right above) got busy last week and began studying dramatics. Haggart's portrayal of Frankenstein's monster won him immediate attention of critics. But no one could figure out who Bauduc and Miller were trying to ape!

Al Mitchell steps into Herby Dell's place and Nick Ciazza, from Woody Herman's gang, takes over Peanut's Hucko's tenor chair, a hot seat to fill.

Ella to Celebrate  
Celebrating the anniversary of

the birth of *Ticket a Tasket*, Ella Fitzgerald tosses a gala party April 23 at the Famous Door. She will call it "Down Beat Night" and a mess o' big names and celebrities will be present to see her be presented with her *Down Beat* trophy

## 'Leaders Should Study Dramatics'—Duchin

BY BILL WILLSE

Baltimore—"Most of the sloppiness and self-consciousness we see in band leaders today would be done away with if every leader had dramatic school training."

Eddy Duchin expressed this opinion shortly before he revealed recently that he was making his own dramatic debut this summer in stock at the Woodstock, N. Y., Playhouse.

"A course in dramatics should be an absolute 'must' in the prerequisites of any band leader today," Duchin said.

"Especially with all the theater

work that bands come in for today," he pointed out, "it's essential that a leader be an accomplished emcee, poised and able to handle the language with good diction and proper choice of words."

Duchin himself has been attending classes at the American Academy of Dramatic Arts in New York.

## Stokowski to Sail July 5 With Kid Ork

New York.—Leopold Stokowski is busy auditioning youngsters to form a huge orchestra which on July 5 will sail for South America on the S.S. Washington of the United States Lines.

The youthful musicians were sifted out from thousands of hopefuls by the National Youth Administration. They are from all sections of the United States. The best musicians (who have survived NYA auditions) will be selected for the trip shortly by "Stokey" himself. Tour will include concerts at Havana, Curacao, San Juan, Montevideo, Buenos Aires and other cities, with 52 concerts in all. Tickets for those who wish to make the cruise with Stokowski and the kids are now on sale at \$750 each.

Stokowski

Born in Romeo, Mich., he acquired a love for music when he played in the town band as a youth. Then 45 years ago he came to Cleveland, where he published music under the firm name of White and Berg. Five years later he organized the H. N. White Co. The first instrument he made, by hand, was a trombone. Since then many thousands of instruments were manufactured under his personal supervision, and his company became one of the largest in the world. He leaves the widow, a son, Richard; a daughter, Miss Katherine White, and a brother, Hugh E. White, a business associate.

## H. N. White Dies Suddenly

Cleveland—A sudden heart attack was fatal March 26 to Henderson N. White, head of the H. N. White Co., musical instrument manufacturers. Mr. White, 65 years old, died at his Cresthaven Drive home here.

Born in Romeo, Mich., he acquired a love for music when he played in the town band as a youth. Then 45 years ago he came to Cleveland, where he published music under the firm name of White and Berg. Five years later he organized the H. N. White Co. The first instrument he made, by hand, was a trombone. Since then many thousands of instruments were manufactured under his personal supervision, and his company became one of the largest in the world. He leaves the widow, a son, Richard; a daughter, Miss Katherine White, and a brother, Hugh E. White, a business associate.

## Seven Ambrose Men Join Air Force

London—Seven ace members of Bert Ambrose's May Fair hotel band late last month quit the band and joined the British Royal Air Force.

Among the seven were three men recognized as the finest jazz musicians in England, trumpeter Tommy McQuater, trombonist George Chisholm and clarinetist Andy McDavitt. The others were drummer Jock Cummings, guitarist Sid Collins, pianist Jimmy Miller and clarinetist Harry Lewis. All entered the R.A.F. as aircraftsmen, but it was expected that they would form part of a special R.A.F. band which will give concerts at the various air bases both in this country and in France.

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## It Doesn't Lie

Hartford—Trapping out-of-town union musicians who come here posing as "scabs" and working non-union jobs is the current delight of Henry Zaccardi, president of the AFM Local. Zaccardi hires a photographer and sends him around making pictures of bands on jobs, then sends out the pix to other locals asking that officials check 'em for local men. Two 802 men were banished from the union last month as a result of Zaccardi's methods.

for being elected the favorite girl singer in the nation.

Ella's broadcast that night will be over NBC at either 11:30 or midnight, Eastern time.

Miller on Turkey Tour

Andy Weinberger working fast and furious to pacify the union on the Teagarden deal. . . Artie Shaw, in town at last, looked happy and healthy, but wouldn't commit himself too much for publication. He says he's sincere in his plan to use strings and a larger outfit. . . Glenn Miller and company took to the road after superb business at the Penn. For Chicagoans, Glenn doesn't open at the Sherman Hotel until July 6, so save your firecrackers an extra day.

Seger Ellis opened March 28 at the Village Barn. . . Joe Marsala is getting his release from MCA and preparing to short wave his programs to Europe starting April 19. . . The April 1 benefit for 802 was a kick. Ray McKinley, Buddy Rich and Maurice Purtill all were placed on the stand at the same time and the results were a gigantic clambake making for terrific showmanship. . . Several Decca artists bellyaching loudly about not having their records played over the air. They think broadcast of their discs is swell publicity. Watch for something to come of their howls!

## Trumpeter Gets Banged Up

BY JOHN GLADE

South Bend, Ind.—Suffering brain concussion and possible skull fracture in a car crash here recently, the condition of Americo Montanari, Ray Winter's trumpeter, was reported to be satisfactory at press time. The band is currently at Shadowland ballroom in St. Joe, Mich.

Bill Moore, injured recently when his car struck a Grand Trunk Western locomotive, is back with Jack Conner's band at the Dixie Grove, U.S. 12, after having complications in the form of pneumonia added to the serious skull fracture received in the accident.

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## What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would you answer stack up with these?

### THE QUESTION

If you couldn't be a musician, what would you rather do to earn a living?

### THE ANSWERS

**LARRY CLINTON**, leader: "When I'm not busy with music I'm at the airport flying my new Stinson or puttering around



Clinton

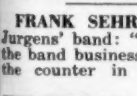
adopted by the U. S. Army last month for its ships. Aeronautics is a fascinating subject for me."

**TONY PASTOR**, leader: "I would want to run a spot like Frank



their coach. I could sell them to other spots, too."

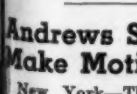
**BUFF ESTES**, tenor sax, Ozzie Nelson's band: "I've followed airplanes and flying for several years now and if I couldn't blow my horn I'd turn to aeronautics. I have about 200 hours in my log book now and if it were necessary I'd keep building up my time until I could become an airline pilot. But right now music is more important and I hope I can continue with it for a long time to come."



**FRANK SEHRER**, drums, Dick Jurgens' band: "Before I got into the band business I worked behind the counter in Marshall Field's men's store and became pretty enthusiastic about the haberdashery business. As a result, when that day comes that's bound to come for every musician, I'll jump right into a haberdashery of my own. In other words, that's my second choice for a trade."



**PORKY DANKERS**, alto, Hal Kemp's band: "To be truthful, I've never given much thought to it because I'm sticking in the music business just as long as I can. But since I've been monkeying with photography for a long time and have a raft of equipment, I imagine I'd turn to commercial photography, set up a studio of my own, get into color work and really do it right."



## Andrews Sisters to Make Motion Pic

New York—The Andrews sisters, Patty, Maxene and Laverne, have signed a 10-week movie contract with Universal. They'll probably appear in a Deanna Durbin pic. Vic Schoen will handle all music and arrangements for the girls.

## 'I'll Use Every Corny Trick If it Pays Off'—Elliott

BY MILTON KARLE

Pittsburgh—Barron Elliott, cornered the other day shortly after he had been signed for another year on WJAS, the CBS station here, had a few things to say in support of his self-styled mickey mouse band. "I have a corn band and I know it. But I also have the band the Smoky City people want, and I intend to bring in all the corniest ideas sprouting in the jazziest sticks you can recommend, if it will make my band a bigger success."

### "They Giggle—I Work"

"All the so-called 'cats' of Local 60 have been giggling loud and long at me and the stuff my band dispenses, stuff which is on the Lombardo side. But while they've been giggling they've also been panicking—but in droves."

"I'd venture to say that most of the 1400 men down at 810 Park avenue aren't averaging half the 50 per week or better that my

boys have been getting all along. The reason they don't is because they want to swing. It would hurt their pride to play in a mickey mouse band like mine. That is if I gave them the chance to play in it, which I won't."

### Prefers Home Town

"People have criticized me for always sticking around Pittsburgh and never going anywhere. I think I know what's best for my band,

## Too Many Ink Spots

New York—When the Moe Gale office learned that four Negro singers were going around the south (a few days ahead of Gale's Inkspots' tour) under the name of the "Inkspots" it got busy trying to track the imposters down.

In New Orleans they were found, billing themselves as the "Famous Inkspots, singing such songs as *If I Didn't Care*, and *My Prayer*." Gale office obtained an injunction from the U. S. court there to restrain use of the name and now the real Inkspots are carrying on with their tour.

and I'd rather be a big shot in my home town than just a jerk band in a big city, and never sure of whether we'll work next week or not."

"Nope, I'll take the mickey mouse and be satisfied with being a big gun in my own home town."



**Southern Honey**... Penny Caldwell, Ace Brigade's new sparrow, wears the pants in her family. She's a Texas-born chick and a southern honey who got her Brigade job after the girl who preceded her up and got married. Photo by Lue Denet.

# GLENN GARR'S Up and Coming Band USES LATE MODEL CONNS!



Back Row:—Wm. Kaylor, trumpet; Joe Famion, trumpet; Chas. Stout, Jr., trombone; George Hore, drummer; Franklin White, Jr., bass; Johnny Green, piano; Front Row:—Maurice Frowley, tenor and alto sax; Chester Garr, tenor sax; Bill Buffin, vocalist and associate director; Wade Creager, guitar; Glenn Garr, director and tenor sax; Betty Claire, vocalist.

(Left) Left to right:—Glenn Garr, 30-M Conqueror tenor sax; Chester Garr, 30-M Conqueror tenor sax; Maurice Frowley, 30-M Conqueror tenor and 6-M alto; Chas. Stout, Jr., 12-H Coprion trombone; Wm. Kaylor, 12-B Coprion trumpet; Joe Famion, 12-B Coprion trumpet.

**GLENN GARR'S** Orchestra, managed and booked by Consolidated Radio Artists, has a style which exactly suits the public mood of the moment. Its brand of melody has proved so popular that the band is in constant demand for choice engagements. Now playing some of the best hotel spots, featured on 4 coast-to-coast NBC broadcasts per week and definitely headed for the heights. Director Garr has selected a fine group of talented musicians and the equipment throughout is the best that money can buy. Conn instruments predominate, with 7 wind instrument players

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Left to right:—Glenn Garr, director; Wm. Kaylor, 12-B Coprion trumpet; Joe Famion, 12-B Coprion trumpet; Chas. Stout, Jr., 12-H Coprion trombone.



Left to right:—Maurice Frowley, Glenn Garr, Chester Garr. All playing the latest model 30-M Conqueror tenor saxophones.



## 'Money Invested in Swing Music Will Keep It Alive,' Says Miller

BY PAUL EDUARD MILLER

Is swing on the way out? That question has been asked me with frequent regularity, not only by my layman friends, but by professional musicians as well. Since 1937 my answer has always been the same: No. The reason for that answer? Too much money is invested in swing—by booking offices, promoters, publishers, etc.

Obviously, however, something has happened to swing. It no longer possesses the freshness and vitality which it displayed in 1934-35. That something, I venture to remark, is middle-age. Swing has settled down. It is content to categorize and pigeon-hole its tricks and clichés. It no longer is interested in seeking out and developing new ideas, but is satisfied merely to utilize the stereotyped (but sure-fire) arranging tricks which the public has come to identify with swing. By and large, swing has degenerated into a cold business

proposition. Giving the public what it wants pays handsome dividends just as quickly and surely in the field of swing as in the field of sweet music.

### New Bands Not Successful

But if giving the public what it wants pays off, it must also



**Keeping better swing music alive is good money paid men like Earl Robinson and John Latouche, whose recent *Ballad For Americans* epitomizes our best popular music.**

be remembered that the public only wants so much. Beyond a certain saturation point the public refuses to pay off, and if the events of the past year mean anything, that point has been reached.

It is significant that most of the swing bands organized prior to January, 1939, have made good in a financial way. In spite of constant and numerous personnel changes, Benny Goodman has successfully maintained his place in the top bracket of money-makers. Tommy and Jimmy Dorsey, Bob Crosby, Larry Clinton, Art Shaw, Raymond Scott, Glenn Miller, Jan Savitt, and Woody Herman have all proven that they know what the public wants. Most of these men learned the hard way—through actual experience. But the important thing is that they all got in on the ground floor. That is, they seized upon the public's fancy for swing while the public was still eager to accept new additions to its list of favorites in the swing field.

### George Auld an Example

But think of the bands that have been organized in the past 15 months! To all outward appearances, most of them are making the grade. Radio network wires carry their music from well-known spots all over the country. The re-

### Do You Know?

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## Sidemen Are Revealed in New Bands and Jenney "Shakeup"

New York—Names of sidemen playing in four new bands here were revealed last week. Vic Schoen, arranger, has his new outfit out on the road with the Andrews sisters on tour. Lineup of Schoen's crew:

Henry Adler, drums; George Horvath, bass; Gene DePaul, piano; George Warner, guitar; Al Weisfeld, Leo White, alto; Maurice Kogan, Henry Scherer, tenor; Skip Lipsey, Lee Costello, trumpet; Frank Siracusa, Wally Barron, Jerry Fruiterman,

cording companies have signed them up, and one reads about them frequently in the trade papers. But such outward signs of success are misleading.

One day George Auld, in a blaze of publicity reflected by Art Shaw's walk-out, is playing one of the best spots in the country—Cafe Rouge of New York's Hotel Pennsylvania. The next day (figuratively speaking) Auld cuts some records and is playing at one of the better dance spots in New York. The next day he's struggling with one-nighters, and the day after the band breaks up, and he's an unemployed musician!

Auld's case is perhaps an extreme one, but fundamentally, his plight is the plight of such leaders as Will Bradley, Teddy Wilson, Tony Pastor, Bob Byrne, Benny Carter, Bud Freeman, Charlie Barnett, Coleman Hawkins, Teddy Powell, Bob Chester, Jack Jenney, Harry James, Bob Zurke, Jack Teagarden, and god knows how many more with names less famous than these. Such names, for example, as Tommy Reynolds, Paul Barbarin, Les Brown, Muggsy Spanier.

### Many Negro Orks in Rut

The predicament of the colored bands differs in detail, but essentially it is similar. Duke Ellington, who now leads the oldest and longest-lived swing band in jazz history, consistently retains his hold on a large and admiring public. But that hold is retained as much, if not more, through his activities in the composing, arranging, and recording fields as it is through the spots at which his band plays. Cab Calloway and Fats Waller are good showmen, their personalities sell the band, and the public happens to like their personalities. Louis Armstrong's greatest appeal is his high-note trumpeting. Count Basie's high-powered jump style caught on, but

trombones, and Schoen, trombone-trumpet.

Jack Jenney has revamped his band. The lineup:

Paul Richter, drums; Iggy Shevak, bass; Norris Crocchia, guitar; Paul Russell, piano; Charles D'Maggio, Eddie Keating, alto; Hugo Winterhalter, Tony Zimmers, tenor; Sid Felstein, Spots Esposito, temporary trumpets; Al Mastro, Bob Jenney, Jack Jenney, trombones.

### Claude Thornhill's combo:

George Paulsen, H. A. Tennyson, Hammond Russell, Bill Moley, sax; John Nelson, Dale Brown, clarinet; Bob Sprentall, Joe Agnanno, Harry Drews, trumpets; Bob Jenney, Tasso Harris, trombones; Judy Burke, drummer; Jack Fay, bass; Thornhill, piano.

Saxie Dowell's long-awaited debut reveals this personnel:

Jimmy Carroll, Dick Spengler, Joe Sullivan, Seymour Burke, sax; Hal Myers, Max Adams, trumpet; John Coleman, Drew Widener, trombone; Corky Calkins, piano; Whitey Orion, drums; Slim Tanner, bass.

Dowell's gang is subbing for Sammy Kaye at the Commodore Monday nights when Sammy's combo does the Sensation amoke show on NBC.

if public reaction means anything, there's room for only one band of that calibre. As for the rest, even those who organized years ago, their financial success, to put it optimistically, is only mediocre. Earl Hines, Andy Kirk, Roy Eldridge, Ella Fitzgerald, Stuff Smith, Coleman Hawkins, Benny Carter, Teddy Wilson, Jimmie Lunceford, Claude Hopkins, and Don Redman are practically out of the picture so far as the general public is concerned. The truth is that the public will absorb only a very limited number of Negro bands.

What new directions will swing take in 1940? I can detect at least three possibilities.

### "Berigan Hasn't the Stuff"

First, the bands who have been financially successful in the past five years will continue to be financially successful. But, it is more than probable that the leaders in this bracket will put forth their efforts to build better bands from both an instrumental and musical standpoint. This, I think, will be accomplished by an influx of well-known and highly capable instrumentalists and arrangers into bands. I mean that the tendency will be to re-join, instead of to quit. Bunny Berigan is an excellent trumpeter, an asset to any band. But he hasn't the stuff out of which leaders are made. His re-joining Tommy Dorsey, just as Vido Musso's joining Harry James, may point the way toward a new trend. The leaders of the successful band must soon realize that the excellence of their organizations depends to a considerable extent upon the excellence of the individual musicians. It is my guess that many of our finest instrumentalists, who are, or have been, leaders on their own, would willingly accept a fair offer from the leaders in the top bracket. The only thing the successful leaders must remember is that the genuine swing man enjoys playing swing, and if the remuneration allows him to (Modulate to Page 12)



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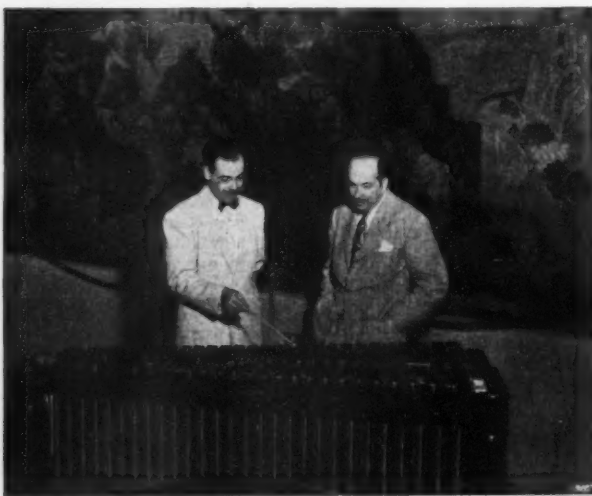
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## Auld Bus

New York

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# Auld Joins Savitt; Bushkin With T. D.

BY LEONARD G. FEATHER

New York—Last minute changes among the bands in town find Georgie Auld abandoning plans for his own band and going with Jan Savitt at the Lincoln. Simultaneously, Joe Bushkin was set to come into Tommy Dorsey's as pianist, replacing Bob Kitis.

Auld takes the chair of Frank Ludwig. Pretty well beat down in his fight to front his own outfit with his tenor sax, Auld recorded with Savitt Tuesday (9th). Deane Kincaide and Paul Wetstein, both of them former full time arrangers for Tommy Dorsey, will write arrangements for Savitt along with Eddie Durham and Jack Pleis.

## Rich Says He Won't Leave

News of Bushkin's engagement led to rumors that Buddy Rich had again decided to quit, as it was largely through friction between these two that Rich left two previous jobs, with Joe Marsala and Bunny Berigan. Buddy said last week: "Not a word of truth in it. Tommy's the best guy I ever worked for, and I'm staying with him." But Tommy was quoted as having sent for a drummer and a tenor both from Dean Hudson's band in Florida.

Gabe Gelinas, Savitt's hot alto man, is back, replacing Jack Ferrier; Russ Isaacs rejoins on drums when the band goes out of Lincoln for its road tour. Allan DeWitt, subbing for Bon-Bon during the colored warbler's hemorrhoid trouble, had to quit to join the Vic Schoen orchestra, and at press time Savitt was looking for another relief man, Bon-Bon being still sick. The Top Hatters open at the College Inn June 7; later they have three weeks at the Paramount, returning to the Lincoln Oct. 1 for six months.

## Cafe Society May Move Uptown

Cafe Society, famed Greenwich Village niter, which for months has starred Joe Sullivan's fine mixed band, the boogie woogie boys and Hazel Scott's singing-piano-ensemble work, may move to an uptown Manhattan location soon if a suitable spot can be found.

Woody Herman opens late in April at the Meadowbrook instead of Bobby Byrne. . . . Don Raye is fronting the Vic Schoen band on tour with the Andrews sisters. . . . Benny Winestone, tenor man from Glasgow, Scotland, often called

## Coleman With Carter

New York—Bill Coleman, great Negro trumpeter recently returned from Egypt, has joined Benny Carter's band. Sonny White, pianist, also is in, replacing Eddie Heywood.



**Helen Forrest**, who sings with Benny Goodman, is taking it easy out on the coast while the band plays the Coconut Grove. Here she's shown in a "Hollywood Pastime" garb, slacks and all. Snapped by Al Spiedock, the drummer.

# 'When Are We Marrying Again?' Bivona Asks Chirper Ex-Wife

BY LEONARD FEATHER

New York—"I could claim grounds for desertion against Betty," said Gus Bivona, shortly after his wife, Betty Allen, obtained an annulment of her marriage to him.



Bivona

to France to sing with Ray Ventura. But the fact is, we're still good friends."

According to the dailies, Betty thought she was marrying "a guy with unlimited cash who wanted to build me a place in Westchester." After the ceremony, she learned that Gus was a butcher's son.

Betty, a singer, now is under study to Ethel Merman in *Dubarry Was a Lady*. According to Gus, the "feud" angle has been overworked. To prove his point, on the day Betty was allowed her

annulment, he telephoned her in this writer's presence.

"When we going to get married again?" he asked his former wife. They kidded each other awhile. Gus says Betty has even been up to hear his band rehearse. "We sound pretty fine," said Bivona, "and something like Artie Shaw used to. Maybe it's because we have Wen d'Aury, Artie's old arranger."

## These Guys Are Paid Not to Work!

BY EDDIE GUY

Wilkes Barre, Pa.—Six members of Local 140 here are getting paid not to work. The union compels vaudeville houses to use pit bands, but because the theaters feature only name bands there is no use for the boys hired to play the pit. So the boys set up their instruments, go out in the audience and watch the show, then collect their checks. They were conscientious, and wanted to play an overture. But you can imagine what happened when six men tried to play an overture.

# Hudson's New Band Debuts This Month

BY JACK EGAN

Will Hudson breaks in a new band on the Shribman time around New England this month. . . . Don Wright, former bandleader and Ozzie Nelson alumnus, now tooting sax in Gordon Andrews' band at N. Y.'s Eighteen Club. . . . It was at that club the other night that when Henry Fonda stepped onto the floor after an introduction they handed him a trumpet—but he shied away from it, fast (if you remember Fonda on the Bing Crosby show you'll know the gag). . . . Carmen Mastren, recognized as one of the top swing guitarists, has his own outfit ready to make records. . . . Tommy Dorsey should be going into the sanitarium business. Davey Tough just finished recuperating at the Dorsey estate in New Jersey when Lennie Hayton was taken ill and went out there to recover. Lennie also took his appendectomy cure at Dorsey's last summer. And your writer has slept off one or two headaches and such himself out there. . . . Sammy Kaye will turn talent judge and sort out the best kiddies for Uncle Don in his Hollywood Talent Hunt April 15th. . . . The Beale Street Boys (colored vocal and string quintet) went out and a conga band came in at the Eighteen Club.

## Sinatra to St. Louis

Ray Sinatra, who used to have his own studio dance bands at Radio City, turns legit to become conductor of the St. Louis Symphony Orchestra this summer. . . . Herb Sanford, radio director for Batten, Barton, Durstine & Osborne adv. agency is dabbling in songwriting, with his first new effort, "Manhattan in the Spring" ready for the counters. Hoagy Carmichael and Helen Meinardi collaborated. . . . The Bill McCune-Dorothy (ciggie model) Howe woomance resumes with his return to New York's Essex House. . . . The King Sisters are coming east not only to be with Alvin Key's band, but to discuss a Broadway show with a producer. . . . What happened to the big-time circuses' ideas of having name bands as featured attractions with them this summer? . . . Eddie Braghatone replaced George Swernoff on fiddle in Pete Bragala's outfit at the Torch Club. Eddie Lambert, who backed George (son of Myrt of Myrt & Marge) Dameral as a bandleader, playing relief piano at that club. . . . Tin Pan Alley pastime now is guzzling beer at the bar of Charlie's Tavern while

a prematurely gray chap sits on a stool behind and asks questions about geography and history. If you answer wrongly it costs a penny, which goes toward a charity fund. Correct answer gets nothing but a feeling of satisfaction and the stares of the mob. . . . And did you hear about the young law student who flunked his bar exams because he didn't know who Si Shribman is?

## Sepia Swingsters—

# Ethel Waters Batters Up Willie Bryant

BY ONAH L. SPENCER

Milwaukee—Willie Bryant, the ex-bandleader now starring with Ethel Waters in Mamba's Daughters, played a scene in that show too realistically recently. In the portion of the play where Ethel has the fight with the villain (Willie) Ethel was a bit too enthusiastic. She knocked him unconscious, tearing a ligament and breaking a blood vessel in Willie's arm. He's recovering.

Billy Jones, New York's singing accordionist, was injured, not dangerously, last month when he was struck by a motor car. . . . Stuff Smith moves into the Sherman Hotel, Chicago, May 10, to alternate with Bud Freeman's ofay outfit. . . . Jean Dell Guy, the dancer who toured with Duke Ellington and who was injured in a fall, won't stay down. Right now she's singing swing at the Pioneer Lounge in Chicago and may soon get a chirping post with John Kirby, who thinks she's the best.

Bob Dorsey, the hot tenor man who took Buddy Tate's place with Nat Towles when Tate joined Basie a year ago, is in Chicago and attracting attention with his horn work. . . . Ed Stovall's outfit features the leader's trombone, Little John Hall's drumming and vocals by Lullean Hunter. Band looked good playing opposite Andy Kirk recently when Kirk attracted 5,500 paid customers on a one-nighter at the Savoy.

## Richards Batons Again

Seranton—Danny Richards, who left his own band here when he joined Bunny Berigan's outfit as vocalist over a year ago, is back in town organizing a band again. He was heading a fine outfit when he junked it to join Berigan.

Writing to an advertiser? Tell them you saw it in *Down Beat*.

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- ☐ JAZZ ME BLUES
- ☐ MARIA MY OWN

Arranged by VIC SCHOEN

- ☐ SAY SI SI
- ☐ IDA, SWEET AS APPLE CIDER
- ☐ LET'S DANCE
- ☐ (Benny Goodman's Theme)
- ☐ COCKEYED MAYOR OF KAUNAKAKAI

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# Perella 'Carved' George Gershwin at the Piano!!

## Outplayed Composer On Own 'Rhapsody'

BY WARREN W. SCHOLL

Part 3

IT GRIEVES me that I can't elaborate on the personalities of the Paul Whiteman band, as of the fall of 1927, because there is so much material that should be included. For instance it has just occurred to me that there is a swell story connected with the presence of pianist Harry Perella in the band. Immediately after Whiteman introduced George Gershwin's "Rhapsody in Blue" at the 1924 Aeolian concert the band went on a tour with young Gershwin appearing as guest pianist in his own composition (a fact not generally known). Two weeks later Gershwin left Whiteman and Harry Perella was hired to take his place.

As it turned out, Perella proved to be the greatest interpreter of them all on the Gershwin "Rhapsody" (Gershwin included) and

P.W. will back me up in this assertion. When Perella died a few months back he received scant attention in current trade papers, and even now there are many of his old side-kicks who don't know he has passed on. The old Bix story all over again, in this enlightened year 1940!

### Gets Goldkette's Stars

But let's drop records for a while and take a closer look at the personnel of the Whiteman band as it stood in the fall of 1927. Between Whiteman's personal success with the orchestra and the fact that the U.S. was enjoying some of the palmiest economic days in history, it was only natural that Pappy Whiteman should want to have the best men in the land playing in his band. Things happened fast that fall. Red Nichols gave his notice in September, the famous Jean Goldkette band broke up a couple of weeks later, Tommy Dorsey prepared to pull out in December and Max Farley left in November.

On the strength of the Gold-

kette band breaking up, Whiteman lost no time hiring Arranger Bill Challis, Steve Brown, Frank Trumbauer, Bix Beiderbecke and eventually Bill Rank (to replace Tommy Dorsey). The presence of these men in the band can easily be detected on subsequent Whiteman records. Between the combination of good rhythmic arrangements from Challis and the natural lift given the band by Brown-Bix-Tram etc., Whiteman was able to produce the best discs of his career in the period beginning the fall of 1927.

my mind, Whiteman reached the peak of his musical career at this period, a peak which he has never even remotely returned to at any time since.

### Loaded With Terrific Guys!

Following is the lineup of the remarkable band Whiteman was directing in January, 1928. Information is taken from front page of *Variety* (Jan. 4th, 1928), which issue featured individual pictures of the entire Whiteman company.

TRUMPETS: Bix Beiderbecke, Charles Margulis, Henry Busse, Bob Mayhew; SAXES and REEDS: Frank Trumbauer, Jimmy Dorsey, Rube Crozier, Chas. Strickfadden, Chet Hazlett, Nye Mayhew, Hal MacLean, Jack Hayhoe; TROMBONES: Tommy Dorsey (immediately replaced by Bill Rank), Willy Hall, Jack Fulton (also vocalist), Boyce Cullen; PIANOS: Harry Perella, Tom Satterfield; BANJO: Mike Pingitore; ACCORDION: Mario Perry; ARRANGERS: Ferde Grofe, Bill Challis; VOCALISTS: Bing Crosby, Harry Harris, Alton Rinker, Chet Gaylord, Austin "Skin" Young; VIOLINS: Matt

astic about the hot lick with which Bix began the solo and remarked "that's swell Bix, keep that in next time." Bix said he would, but when the arrangement was repeated for another master he forgot the original lick and improvised a new one for a chorus that was entirely different! Which was typical of Bix. To return to our Whiteman records—

Victor 21103 "Changes" (rec. Nov. 23, 1927—arr. Bill Challis) and "Mary" (rec. Nov. 25, 1927—arr. Malmek). Bill Challis' second arrangement for Whiteman is still one of the best scores he ever did. Brass figures behind melody in opening chorus (Jimmy Dorsey leading saxes on baritone) the vocals by the Rhythm boys and trio, and Bix's elegant muted hot cornet solo all combine to make this a mighty interesting disc. The sec-



On November 18, 1927, a select group of Whiteman boys turned up in Victor's Chicago studios to make history with a platter they still talk about—Hoagy Carmichael's "Washboard Blues" (Vic. 35877). Hoagy himself sang the vocals and Bill Challis made the arrangement. The personnel:

Jimmy Dorsey, Chas. Strickfadden, saxes; Tommy Dorsey, Boyce Cullen, trombones; Bix Beiderbecke, cornet; Mischa Russell, Kurt Dietzler, violins; Chet Hazlett, bass clarinet; Hal MacDonald, drums; Steve Brown, bass; Matt Malmek, viola.

Coupled with Washboard was a symphonic arr. by Tom Satterfield of *Among My Souvenirs* which was recorded by the full band four days later. At no other time in the history of America's dance bands did so many first class musicians, both legitimate and hot, appear together under the direction of one man. If there ever was a time in his career when Whiteman had a just claim to his title "King of Jazz" it was now. Some of the best dance records ever made were recorded under Whiteman between 1928 and 1930. To



1928 Picture of the Whiteman band includes (left to right, standing) Skin Young, Ed Pinder, Chet Gaylord, Min Leibrock, Rube Crozier, Charles Strickfadden, Whiteman, Kurt Dietzler, Frank Trumbauer, Mischa Russell, Bill Rank, Matt Malmek, Jack Fulton, Charles Margulis, Bix Beiderbecke, Willy Hall, Boyce Cullen, Mike

Trifficante, Harry (Goldie) Goldfield, Red Maier and Chet Hazlett. Seated: Roy Bargy, Lennie Hayton, Izzy Friedman, Mike Pingitore and George Marsh.

Lower photo shows Whiteman and Jeanie Lang in a pose from the picture *King of Jazz* which was a colossal flop. Miss Lang sang *I Like to Do Things for You* and *Ragamuffin Romeo* in the picture.

Malmek, Kurt Dietzler, Mischa Russell, John Bowman; STRING BASS: Steve Brown; TUBA: Mike Trifficante.

### Bix Couldn't Repeat Lick!

Before analyzing the records made by this wonderful combination I want to recall a little story that should be told about the recording of "Changes" made in November, 1927. It was the last date on which Tommy Dorsey appeared with Whiteman, and Bix's third session with the band. Toward the end of the famous Challis arrangement (following vocals by Crosby and the Rhythm boys) Bix stepped in with a hot cornet solo (muted) that was just "too much." Tommy was particularly enthusi-

and version of "Changes" discussed in the previous paragraph has been released in the Bix Beiderbecke Memorial album (25370). "Mary," an excellent Matt Malmek arr., gets off to a bad start with a Henry Busse solo, but is immediately saved by a brilliant hot verse featuring ensemble trumpets and clarinets, a passage worked out between Bix and Malmek. Bing Crosby does the vocal, and the record closes with a chorus that is as modern as anything the public is getting today. Clean scoring for saxes, 8 bars of Bix, and hot ensemble brass against straight trumpet leading to short breaks by Tram end the record. Few months ago Victor reissued this gem (26415—(from different master) and the record got an unmerciful panning from our modern "critics" who can't see beyond their own noses.

I've devoted more space to this (Modulate to Page 19)

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## 'Rudy Of C Pre

There can of irony abo ly the kind with the he pers. Not on make little tween the f famous, but have blasted to fame they very long. Wh



Rudy Wiedoeft acknowledged performer of a recent death the 1920-1930 are recounted in story on this pa

prisingly short their hero "stal At one time name of Rudy aided by the p as the most phonist who e ver has challi that distinction years prior to death a little there wasn't mu doeft except knew him the e him the most.

In Marines Wiedoeft was an overwhelming newspaper buil pletely engulfe him almost as had zoomed him Prior to beco saxophone solois liant clarinetist eipal clarinet ch concert bands. steners, even i playing the unu gorian Rhapsod staccato. He joined the World War at Mare Island, came well acqu Whiteman, who service.

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## 'Rudy Was Victim Of Overwhelming Press Buildup'

There can be an awful sort of irony about fame, especially the kind that has been won with the help of the newspapers. Not only does the public make little distinction between the famous and the infamous, but once the papers have blasted a man or woman to fame they won't stick with him very long. Why? Well, after a sur-

### Taught Rudy Vallee

The writer has questioned at least 20 of New York's outstanding sax men today, asking them who their ideal sax soloist was. The answer has been unanimous—Rudy Wiedoeft.

Wiedoeft was one of the first sax soloists to appear on radio and is believed to have made the first broadcasts from station WJZ, now main station of NBC's blue network. At one time a young fellow named Hubert Prior Vallee, a student at Yale university, was a pupil of Wiedoeft, and admired him so greatly and so openly that his friends began calling him "Rudy." Which is the reason he's known today as Rudy Vallee.

### His Records Still Played

Wiedoeft recorded for virtually all the leading record companies, toured the U. S. and Canada with the Eight Victor Artists, and composed dozens of saxophone solos. Although his records of his own works and others were made, some of them 18 or more years ago, they still are played and treasured by saxists all over the world. And his ability as a composer for the sax (Modulate to Page 18)



**Rudy Wiedoeft** as he looked in 1924. In those days he was acknowledged to be the greatest performer of all on saxophone. His recent death revived memories of the 1920-1930 era, many of which are recounted in George M. Bundy's story on this page.

prisingly short time, they consider their hero "stale copy."

At one time a fellow by the name of Rudy Wiedoeft was heralded by the press far and wide as the most accomplished saxophonist who ever lived. Nobody ever has challenged his right to that distinction, yet for several years prior to his unfortunate death a little over a month ago, there wasn't much said about Wiedoeft except among those who knew him the closest and admired him the most.

### In Marines With Whiteman

Wiedoeft was a victim of such an overwhelming, though deserved, newspaper buildup that it completely engulfed and submerged him almost as sensationally as it had zoomed him to fame.

Prior to becoming known as a saxophone soloist, Rudy was a brilliant clarinetist and held the principal clarinet chair with many fine concert bands. He would amaze listeners, even in his early 20's, by playing the unusually rapid *Hungarian Rhapsody* cadenzas entirely staccato.

He joined the U. S. Marines in the World War and was stationed at Mare Island, Cal., where he became well acquainted with Paul Whiteman, who also was in the service.

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Cy Mannes, Ed Flynn of *Down Beat* and Charlie Spivak bend ears together in New York. Charlie's first personal write-up of his new band appears below.

## 'No Hot Solos for My Band'—Charlie Spivak

BY CHARLIE SPIVAK

(Written for *Down Beat*)

New York—My band is coming along in good shape now, despite earlier disappointments which I guess every new leader has to face.

A lot of good advice has been given me. But when we

first started out we agreed very definitely that the outfit would be a "pretty" type. I started the band idea out in St. Paul, where I gathered together a bunch of youngsters who were anxious to get started in the band world. But that plan struck snags and I had to abandon it.

Mike Nidorf of General Amuse-

ment wired me to come to N. Y. and I did, gathering around me 802 men who know what I want and are desirous of cooperating with me to get it. In the years that I have been playing with bands like Jack Teagarden, Ben Pollack, Ray Noble, the Dorseys, Crosby and all, my work was steadily on the "pretty" side—call it "sweet" if you want. And that's the way I am having my band play. Using four reeds, two trombones, three trumpets and four rhythm, too.

Reeds and brass are used most of the time to form "organ" backgrounds to my horn work. We prefer excellent section work rather than hot solos. The band is rounding into shape and getting rid of rough edges and we think in about six months we'll be ready to step out and do something.

## Negro Band Leader Dies in Bayonne

Bayonne, N. J.—Fillmore C. Turner, 25-year-old band leader who once led the "Sheiks of Araby" orchestra, died here after a brief illness late last month. He played sax and sang. Burial was in Northland, Ore. He is survived by his mother, three brothers and six sisters.

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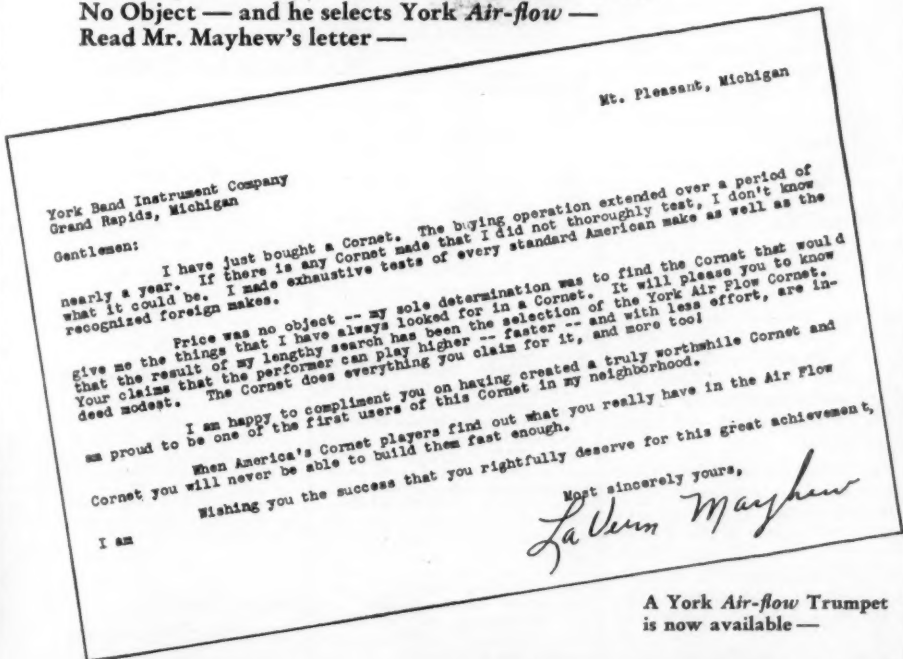
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## A Racket Takes an 'Uppercut' on Chin!

Is it fair for a leader to sell his "Famous Orchestra" for \$1,500 and then appear in front of another orchestra not his own—or one he never saw before? Especially if that "emergency" orchestra or "intact" band could be bought at any other time for around \$400? Would you blame university students for getting angry after they had paid \$3.50 each to dance to Isham Jones' music for two nights and then discover on the first night that it wasn't Isham Jones' "regular band" at all? Can you blame them for being disappointed when they

## Suppose Every

## Leader Pulled

## The Same Stunt?

recognized members of the orchestra as musicians and friends that had been playing regularly with another band from Dallas, Texas? Can you blame them for not wanting to pay such a high price for what they considered being fooled? Needless to say, the spending allowance of the average student is very small and he should certainly never be exploited! When a group of students hears and admires a famous band on the radio and have their curiosities aroused by stories and pictures in newspapers and magazines to the point where they pay a lot of money to see and dance to that band and its leader IN PERSON, it's no more than fair and just that the leader and his band deliver.

If Tommy Dorsey or Benny Goodman hired some local organized band for one night and fronted it as if it were his own band, students would quickly detect the set-up, would become angered and would demand refunds the same as they did in Baton Rouge, Louisiana, when Isham Jones "fronted" an intact band that he had hired just for the two nights.

Although Jones did not appear the second night, he claimed he still had \$750 coming and filed charges against the university and sought to have the union collect it. The students took the attitude that they had been deceived and Professor Henry G. McMahon of the University's law school said "Particularly in the South, the 'fronting' of orchestras had become a pernicious evil" and asked that the American Federation of Musicians officially terminate this evil by rejecting Mr. Jones' claim.

With a great deal of courage and wisdom in deciding against one of its own members when that member is in error, the International Executive Board denied the claim of Isham Jones against the Inter-Fraternity Dance Committee of Louisiana State University.

McMahon reflected the attitude of the entire South and the whole student world when he declared "We believe the decision rendered in this case is indicative of the future policy of the American Federation of Musicians NOT TO TOLERATE THE 'FRONTING' OF ORCHESTRAS IN THIS MANNER BY ITS MEMBERS. The decision has confirmed and renewed the confidence of the people in the objectives, policies and practices of the American Federation of Musicians."

Down Beat would like to add that every musician member too, has confirmed and renewed his confidence in the justice of his National Executive Board. It's a triumph for fair-play.

## Here's that Fake Stunt Again!

BY MILTON KARLE

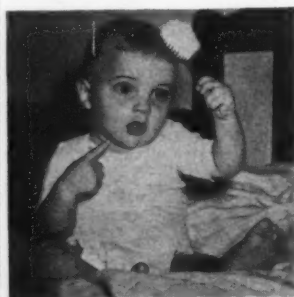
Buffalo—A cooperative promotion stunt of several leading stores here has been foxing the public and irritating Local 43 officials. Placards plastered all over town an-

nounce twice-weekly dances to bands such as Glenn Miller, Benny Goodman, Tommy and Jimmy Dorsey, Harry James, and all the rest. First reading of the cards leads the reader to believe he's getting these bands in person and for only 15 cents admission. In reality the bands are on records. The dances are held each Saturday and Sunday afternoon in the "Danceland Make Believe" ballroom on Main street.

## Musicians Off the Record



**Near the Grave of Sitting Bull**, who massacred Custer and his troops, on a farm near Strasburg, North Dakota, Lawrence Welk in 1920 received his first full-size accordion. Larry learned from his father, Ludwig Welk, who brought the instrument to America from France. Since then Larry has become one of the world's best squeeze-box pushers, and is currently leading his "champagne" outfit at Chicago's Trianon Ballroom.



**Nappy LaMare's** youngest son, Barry LaMare, is as excited as his pappy, who plays guitar with Bob Crosby's Dixielanders, over being back in Chicago. Sixteen months old, Barry is developing into a sharp rhythm man himself. He uses a hairbrush for drumsticks and his head for a cymbal.

## Immortals of Jazz

Ferdinand (Jelly Roll) Morton was born September 20, 1885, in New Orleans. After serving as an apprentice in an uncle's barber shop he took up guitar, but junked that instrument after attending an operatic performance in New Orleans' French Opera House one night. The music made him realize the potentials of the piano, and by 1900 he was pecking out early rags, forerunner to the jazz of 1940. Mamie Desdume, a blues singer, was Morton's first inspiration, and after hearing her perform, he began studying the blues intently. A great friend of Joe Oliver, Jelly Roll gigged around New Orleans many years, eventually moving north to Chicago and later, New York, where he recorded with dozens of different units which contained the greatest of the jazzmen. Morton in the last 40 years has done much traveling, and still is unrecognized by the public, but his contributions to jazz (both compositions and performances) cannot be overstressed in this day of commercial "swing" music. Morton still jobs around New York today, and recently was featured on a series of sides on Bluebird and more recently, on the new General Records' label. In tribute to one of the brightest personalities jazz has ever known, Down Beat nominates Jelly Roll Morton for its "Immortals" honor.

D. E. D.

Down Beat is edited by musicians for musicians. Send your suggestions and criticisms to us—we're glad to have them!

## RAGTIME MARCHES ON...

## TIED NOTES

**BARBOUR-ARLA**—Chuck Barbour, trumpeter at the Cave in Winnipeg, Canada, and Arla, model of the same city, there last month.

**BANEY-STONE**—Norbert Baney, bassist-leader of the Men of Note, currently at Hotel Cavalier, Virginia Beach, Va., and Barbara Stone, in Albany, N.Y. recently.

**ASHERMAN-CORNETT**—Eddie Asherman, guitarist with Xavier Cugat, and Alice Cornett, vocalist with same band, last month.

**SEARLES-TELECKY**—Tommy Searles, vocalist with Doc Lawton's ork, and Loretta Telecky in Omaha last month.

**SMITH-CHESSICK**—Howard Smith, musician, and Aurelia Chessick, dancer, in Corpus Christi Church, New York, last month.

**BARNES-GUY**—George Barnes, Chi NBC guitarist, and Adrienne Guy, vocalist, in Chicago March 25.

**GREENHUT-WEST**—Johnny Greenhut, prexy of International Attractions, Inc., and Aileen West, of the Nights at the Folies Bergere cast, March 21 in New York.

**CARVIN-KALLEN**—Clint Garvin, alto with Francis Craig's band, and Kitty Kallen, vocalist with Jack Teagarden, recently.

**TOLL-PIERCE**—Ted Toll, feature editor of Down Beat, and Flora Pierce, former editorial assistant for Down Beat, at Fourth Presbyterian church, Chicago, April 6.

**SMITH-PERRY**—Floyd Smith, guitar with Andy Kirk's band, and Dorothy Perry, recently in Houston, Texas.

**LEWIS-MIRANDA**—Hearn Lewis, pianist with Joe Daniels' Hotshots, and Grace Miranda, sister of Jack Miranda, saxist with Al Collins' English band, last month in Manchester, England.

**ELIOPULIS-MUNTEAN**—Constantine Eliopulis, member of Bob Atcher's WIND, Gary, Ind. band and Mickey Ialey's combo, and Lynn Muntean of Gary, there recently.

**STRAVINSKY-SUDEKINE**—Igor Stravinsky, the Russian composer-conductor, and Vera de Bousset Sudokine, in Bedford, Mass. last month.

**CARUFY-MARVILLE**—Francis Garufy, chief engineer of WNLC, New London, Conn., and Leona Marville, vocalist with Lew Conrad's ork, last month in Boston.

## NEW NUMBERS

**HUDGENS**—Son born to Mrs. Ray Hudgens in Kansas City last month. Dad is with the KMBC Rhythm Riders there.

**HARDMAN**—Katherine Jo Ann, 8½ pounds, born to Mrs. W. J. (Billy) Hardman, March 19 in Amarillo, Texas. Dad is saxist with Loring Read ork.

**WARREN**—Roger, 7½ pounds, born to Mrs. Sammy Shaeffer in Pittsburgh March 16. Dad is trumpeter with the WCAE Airliners there.

**SWETITZER**—Gerald William, 6 lbs. 2 oz., born to Mrs. William Swetitzer in Chicago Easter Sunday. Dad is Down Beat's accordion columnist.

**FIELDS**—Daughter, 9 pounds, born to Mrs. Shep Fields in New York last month. Dad is the band leader.

**HATHAWAY**—Melba Jeanne, 7½ pounds, born to Mrs. Charles Hathaway in New York last month. Dad is the arranger.

## FINAL BAR

**LOGAN**—Walter, 6½, associated with radio station WTAM, Cleveland, for 17 years and musical director at time of death, March 11.

**NYBERG**—Oscar, father of Walter Nyberg, violinist and band leader of Bridgeport, Conn., in that city last month.

**BOTTOMLEY**—Harry, alto saxist formerly with Frits Miller's ork, last month in Cleveland.

**DAVEY**—Mrs. Maude E., mother of Samuel Davey Jr., president of Local 68, AFM, Bridgeport, Conn., there last month after a long illness.

**WHITSETT**—Raymond, 45, member of Chicago Local 208, suddenly of a heart attack at Local headquarters March 23.

**BIGGS**—Frank, well known member of Local 208, Chicago, of pneumonia there last month.

**HODEK**—Frank W., 67, father of Hollywood NBC conductor Frank Hodek, in Prague, Czechoslovakia, recently. He had been professor of music at the University of Prague, also conductor of the Boston, Baltimore and Washington symphonies.

## CHORDS and DISCORDS

### "My Band's Not Using Russ Morgan's Fiddles"

Columbus, O.

To the Editors:

There is one thing I wish your magazine would straighten out for me. There has been talk that we are carrying Russ Morgan's fiddles. That is not true. The boys with me have been with my band for the past six months and although they sound like the fiddles with Morgan they are not the same. Please straighten that out for me as the boys are peeved because they don't like Morgan.

JERRY LIVINGSTON

\*\*\*\*

### Jobs for College Musicians Are Open

Newberry, S. C.

To the Editors:

No doubt you have readers who would be interested in working their way through Newberry College here by playing in a dance ork. If so we would like to have them write us giving full details as to their music experience and high school education. We have several openings.

HARRY RAYMOND

Newberry College

\*\*\*\*

### New "Child Prodigy"

New Haven, Conn.

To the Editors:

New Haven feels proud to announce a so-called child prodigy, Sherwood Greenberg, 13-year-old boy, who plays both hot and classical clarinet in Fazzola style. Joe Sebastian, his teacher, is well known for his hot clarinet licks.

JOE SEBASTIAN

\*\*\*\*

### More Dirt from Scranton Musicians

Scranton, Pa.

To the Editors:

Please allow me to congratulate "Member of 120" on his letter of how Scranton's local officials "steal jobs" from fellow members. I'd like to add something that occurred since then.

The secretary-fiddler has since been dismissed from both jobs (secretary's chair and director of the Family Theater pit ork) because of a shortage in the union treasury. The president owns a music store, directs the WPA band, the local pays him a salary, and if you get a few nights' work you have to deal with him at his music store, and still he picked up an

orchestra of "jerks and union officials" and stole the policeman's ball from unemployed musicians. IT'S A DIRTY SHAME.

DISGUSTED MEMBER

Down Beat has the "Disgusted Member's" name. Has the Scranton local an answer for his charges? Our columns are open.—EDS.

### 'I'm Not a Bigamist'

Cleveland.

To the Editors:

In your last Down Beat I find that I'm a bigamist, which I am informed is grounds for divorce. Never having been a bigamist before I'd appreciate your informing me of its possibilities, if any. Kidding aside, I've never heard of the chick "Ragtime Marches On" linked me with but how'm I going to make my wife believe that?

I'm really in the dog house. Here are the true facts—I'm very happily married to a Houston girl named Jane McClinton. We were married in El Reno, Okla., May 20, 1939. Yours for bigger and better bigamy.

CHARLEY PROBERT

Trombone, Herbie Kay Band

Our apologies, Charley, and we hope this will pull you out of the dog house for sure. Meanwhile we'll be looking for the — who gave us the bum steer. Smart ales pull that gag every time in a while—but they only pull it once!—EDS.

### 'Slam's Trio Not At Kelly's Stable'

New York.

To the Editors:

I wish to correct an error made in your publication of March 15 date on page 2 under "New York News" by L. G. F. The article states that Slam's trio was booked to alternate with Frankie Newton at Kelly's Stable. The trio actually is headed by Billy Moore and is known as the Royal Rhythm Boys. It is not Slam's trio. Thank you.

BILLY MOORE

### This Gent Has Really 'Been Around'

Glendora, Cal.

To the Editors:

I am an old fossil and the only fiddlin' I do now is at the piano when some of the old rouses at the club get an inspiration to belch up a few songs. I've had 30 years of old time wagon circus, medicine shows, variety houses, beer halls, theaters, hotels, and some symphony work. During all that I've pinch hit on banjo, mandolin, guitar, harp, the "bravess", piano and organ. How I ever managed



# Chords, Cont.—

(From Page 10)

to escape violent death is an unsolved mystery.

Couple of years ago in your rag there was a controversy about the origin of jazz. Consensus favored New Orleans. I still claim that delving into the "sporting house" history of Chicago prior to 1900 will prove your territory to have the honors. If you ever get out this way give me a call. I am now mess

sergeant at CCC Camp Dalton and can assure you plenty to eat, at least.

A. L. BARBER

## Wants to Smoke Him "Out in the Open"

Columbus, O.

To the Editors:

I read with approval your "Editors Note" on page 11 of the March 1 *Down Beat* that the controversy about "jerk" collectors

was at an end. I then turned to page 18 of the same issue and find a by-line article by a "Julian Bach," datelined from Columbus in which said Bach applies the term "jerk collector" to a bunch of collector-cats who were fortunate enough to be able to entertain "Muggsy Spanier" when he was in town.

I am a serious collector, righteous in tastes, and I do not like the term used by Mr. Bach. I am signing my own name to this letter and affixing my address for Mr.

Bach's information. We Columbus collectors never heard of Julian Bach and to the best of our knowledge never saw the gent before. Who is He? One of your correspondents who wrote the catch phrase "Becker is a Pecker" should read the squib by Julian. We think "Bach is a Cahck."

Columbus cats are interested in seeing this open letter published, so we can smoke this "Bach" out in the open.

WM. E. LOEFFLER  
250 Orchard Lane

Save your smoke, Reader Loeffler, Mr. Bach, our Columbus correspondent, needs no help to hide in. He is as anxious to report your activities, and activities of other Columbus collectors, as you are to have them reported. Why not take that chip off and contact "Julia" at 399 18th avenue? You guys oughta get together.—EDS.

## Swing in Hawaii

Honolulu, Hawaii—The first recorded swing show in Hawaii's history is now on the air. Johnny James and Tommy Towers are in charge of it nightly at 11 on KGMB. Show has proved exceptionally successful.

# Radio Stars

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# Billy Mills' Band Lands 'Cream' of Ex-Dance Sidemen

BY HAROLD JOVIE

The current trend of dance band musicians migrating into studio combinations and settling down to a regular routine is well brought out in Billy Mills' crew, heard with comedians Fibber McGee and Molly over NBC Tuesday evenings. Practically every member of Mills' band has played for dance audiences throughout the country under big name batons.

Fred Waring claimed guitarist Lou Bonnie, five years; Spike Jones, drummer, only California native son, has had the key spot on rhythm for Victor Young, Rubin-off, Jacques Renard and numerous others; Ben Creitz, bass, toured England with Roy Fox, and traveled through America with Johnny Green; Rex Koury, piano, was an organist in RKO theatres of New York before his trek to Hollywood.

Of the sax section, Jack Stacy is a graduate of the Dorsey Brothers' band; Dick Clark was one of the original Benny Goodman bandmen; Leonard Kavish played 12 years with Ben Bernie; Archie Rosate worked with Georgie Stoll three years and before that with Al Newman. In the brass department, Andy Secret played cornet four years with Whiteman and was previously featured with

Jean Goldkette and Ted Weems; Eddie Ehlert is another Bernie musician. Three years with Bernie and two years with Gus Arnheim mark his experience before joining Mills. Earl Kelley, trombone, played with Freddie Rich three years and Abe Lincoln, also on trombone, made his debut with the famous California Ramblers, played later with John Scott Trotter and the Georgia Melodians.

## Trombone History by Miller

Glenn Miller wonders if you know his favorite instrument—the trombone—has been traced back lineally to the days of the Roman Empire, when the gladiators marched to the music of cylindrical horns (buccinas) that were built on the same principals of today's slush-pumps. "King Henry VIII," he adds, "had an ensemble of six of 'em."

## "Souvenir Hunters"

Souvenir hunters are extremely ambitious down Nashville way. Hal Kemp's boys had a complete set of new, summery formal uniforms stolen from their band truck while playing a college there recently.

Although the two are generally disassociated, athletics and music apparently go hand in hand in certain individual cases. Johnny Salb, who is Arthur Godfrey's trusty organist on those morning musical varieties over the Mutual network, was the first man in organized baseball to hit two home-runs in one inning. The records still carry the episode, made 15 years ago, when Salb was playing second base in the old Eastern Shore league. Incidentally, Johnny recalls that he performed the feat in the ninth inning but his team lost anyway!

Sammy Kaye went through his freshman year at Ohio University on a scholarship earned by his athletic prowess in high school. He was a member of the relay team that broke the state record, ranked fourth in high hurdles and was state champion low hurdler. Howard Jensen, trombonist in



## Chicken Raiser

Gus Haenschen, CBS ork leader, has just taken up scientific chicken raising as a hobby. In addition, he's an expert farmer (on his 35-acre estate near South Norwalk, Conn.), an iron worker and carpenter. Haenschen received an engineering degree before he turned to hand leading.

NBC's KYW studio ork, placed fourth in the pole vault at the NAAU games in New York recently. He's a former Temple track and field star. Baritone Ed Davies, is still aiming at that perfect bowling game. He hit the pins for eight straight strikes in a Chicago tournament last month, but a split came up on the ninth try to spoil his chance for a 300 score. His highest mark to date is 277.

## Beats His Mail Home

Bob Strong, maestro on two well known radio shows, has been sending friends postcards mailed from Miami—and then arrives to greet said friends in person before the mailman delivers the cards. Answer is Strong has turned into a commuting vacationer; flies back and forth between Chicago and Miami between programs. . . . Walter Blaufuss, director on Chicago's NBC staff, headed south for a 3-week vacation in Sarasota, Fla., in early March. Joseph Gallicchio wielded the baton during Blaufuss' absence. . . . Charles "Gabe" Ward of the Hoosier Hot Shots is naming each room in that new house he's building in a Chicago suburb after a famous Hoosier. So far James Whitcomb Riley, Gene Stratton Porter, George Ade and Bill Thompson, Fibber McGee comic, have been honored. . . . Red Ingle, musician and comedian on Ted Weems' "Beat the Band" program, is painting western murals for his son's room. . . .

Southern exposure is going to ruin some very capable musicians at NBC-New York studios unless something is done pretty soon. At least that's the complaint of a group of starry-eyed bandmen who play for Dinah Shore, raven-haired songstress from Tennessee. The boys, some of whom live in the Bronx, are beginning to talk with southern accents. By the way, Dinah recently received a call from a man who said he'd read

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# Men Behind the Bands

★ Jerry Gray ★

BY D. E. D.

One of the most neglected "men behind the bands" in America is the 24-year-old violinist-accordionist whose arrangement of Cole Porter's *Begin the Beguine* is generally credited with pushing Artie Shaw and his ork into international prominence a little more than a year ago.

The arranger, Jerry Gray, now is with Glenn Miller. Jerry joined the trombone man last December and has been turning 'em out in mass quantities since.

And yet few know anything about him.

## Father Taught Him

Jerry was born July 3, 1915, in Boston. When he was 8 he started the study of music. His father taught him accordion and after he got that down in good shape he found the fiddle just as simple. Still unmarried, Jerry now lives in Somerville, Mass.

In his "spare time," which isn't often, Jerry goes to movies, reads books and attends the races. His ambition is to compose and arrange music and then direct the orchestra in motion pictures. For kicks Jerry digs out his Ellington records. He says Lester Young, Bud Freeman, Art Tatum and Max Kaminsky are his favorite soloists.

## Played Violin with Shaw

Gershwin, Debussy and Delius intrigue Gray, and when he isn't listening to his jazz faves he usually can be found listening to modern classical works by one of the three.

When Shaw organized his first band—that little string outfit which made a mess of fine records for Brunswick—Jerry had the first violin chair. He thinks his best discs were *Sweet Lorraine* and *Darling Not Without You*. And when Artie junked the outfit to form his big band—the one that swept him into the limelight—he later learned he didn't want—it was Jerry who did most of the arranging. Besides *Beguine*, Gray knocked out *Carioca*, *Yesterdays*

about her "21 inch waistline in Winchell's column," and wanted her to take a job in the burlesque house he manages. He told her she wouldn't have to sing very much—Miss Shore has just taken over vocal duties on Ben Bernie's CBS sponsored series. . . .

## Eddie Peabody Entertains

More than 100 members of the Chicago "Eddie Peabody Banjo Club" gathered in the Eighth Street Theater, Chicago, March 30, to watch the banjo star on his National Barn Dance broadcast. . . . Ray Sax, who tap dances to his own sax accompaniment on Fred Waring's impromptu shows following his NBC airings, isn't giving performances at present. Ray sprained his ankle jumping from the bandstand. Incidentally, the Waring boys are publishing their own newspaper and call it the *Waring Workshop Review*. . . . Frankie Froeba, well known WNEW-New York swing pianist and also known to the patrons of 52nd Street, claims there is no getting along with Dick Kissingner, also of WNEW, since he won the title, "Fattest Bull Fiddler in America." Froeba insists the title has gone to Kissingner's head. . . . Marion Suter, first trumpet, and Dave Weinstein, sax on WWL's staff ork in New Orleans, joined Murray Driscoll's band last month. Driscoll, hails from New York and in order to capture a true New Orleans jazz effect hired Suter and Weinstein. The boys' doubling act remains in effect only as long as Driscoll remains on a New Orleans location.



**Neglected** too long. . . Meet Jerry Gray, Glenn Miller's ace arranger, featured in "Men Behind the Bands" column at left. It was his version of *Begin the Beguine* which skyrocketed Artie Shaw into national prominence.

and a raft of others.

Jerry's brother plays drums and accordion. A sister is a copyist. And another sister, although just a kid, has begun the study of music.

Jerry had his own band in Boston in 1931 but gave it up to work with Sonny Kendis. Then came the Shaw period. And now it's the Miller era. And Jerry's happiness in working with Glenn is exceeded only by Glenn's happiness in having Jerry on his staff. Each complements the other.

Don Redman will be the next "man behind the band" in *Down Beat*.—EDS.

# Mrs. Eddie Peabody Gets a Divorce

Riverside, Cal.—Mrs. Maud Peabody, wife of Eddie Peabody, the banjo player, who obtained an interlocutory decree of divorce a year ago from Eddie, received her final decree April 2 here. Mrs. Peabody will receive \$425 a month alimony for three years.

# Miller Says—

(From Page 6)

live in fairly comfortable fashion, and in a happy frame of mind, personnel changes would be at a minimum.

Second, that large group of bands which appears on the surface to be making money by the fistful cannot hope to attain the terrific success of a Shaw, or a Goodman, or a Miller. Gradually, I think, these second-bracket leaders will accept this fact, aim their ambitions accordingly, and still make enough money to live well, while simultaneously being happy in playing the kind of music they want to play. There will be less griping from the leaders and musicians in this division, if they have the guts to look at the facts as they are.

## New Kind of Hot Music?

Third, that an entirely new kind of hot music may appear. The opinion of certain of my colleagues to the contrary, it is my belief that for all practical purposes hot music can be notated and orchestrated effectively. To perform such music requires, of course, sympathetic and capable players inspired by an understanding leader who, musically, is prepared for his grave responsibility. Under such conditions completely scored hot compositions might well attain, in performance, the essential dual elements of emotional fire and mastered discipline.

If that means hot music must develop academically better trained musicians, I am in favor of it. Only in the limitations and restrictions of a disciplined art form, created by disciplined musicians, can we hope to obtain hot music that is worthy of a firm place in the annals of American music.

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# Cr

BY J

"The always ever change in our of play we've de nation is stemmed.

Right of a rag of the l called *Sh* at the A time since an opport it. To m doing that for three we have isolated b many requ of them. I favorable concerning ody and lous. Thus people who at the Me the chance the popul Thus, the the beginn was our number we

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# 'I Told Says About

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rearrangements. "Pardon th ny, "but I'r when I say bands in the become strin swing to str tion.

# Alvino R New York

New York-guitarist with rived here th Angeles. He l and will form York men. T came with hi tar; Frank D Burfur, sax Tommy Dors year ago. Rey King sisters, in Los Angele





# Critics in the Doghouse

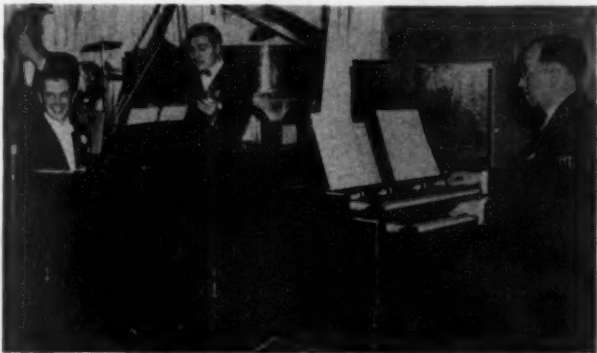
BY JOHNNY MESSNER

"The public be pleased" has always been our motto. Whatever changes have taken place in our organization's method of playing, whatever tunes we've done, whatever presentation ideas we've used, all stemmed from that thought.

Right now we are in the midst of a raging controversy because of the little ditty we recorded called *She Had to Go and Lose It at the Astor*. Well, for the first time since we waxed it, I now have an opportunity to give my side of it. To make it brief, we've been doing that number at the McAlpin for three years. During that time we have received only five or six isolated beefs, and we've had so many requests that I've lost track of them. I can't enumerate all the favorable comments we've heard concerning the cuteness of the melody and lyric; they're too numerous. Thus it followed that if the people who came down to hear us at the McAlpin liked the number the chances were that the rest of the population would go for it. Thus, the motto that I quoted at the beginning of this paragraph was our guiding light and the number went on wax.

## 'Must Satisfy Three Groups'

At the first meeting of our outfit three years ago, the decision was that the public was our supporter and whatever we did should stem immediately from its desires. We've pursued this course relentlessly and find that it has paid off. It has brought results at the box-office and, situated in a hotel as



**It's Electric Jazz** these gents play at the Hotel Lincoln, New York. Ted Steele, the smiler at the left, heads the combo at the nova-chord, which he fondly calls Nellie. At the Hammond organ on the right is Doc Whipple. And they really roll.

we are, that's what counts. To our minds, there are three groups one must satisfy: the hotel management, who like to see the figures in the black at the end of the week; the dinner crowd, which wants the music to be secondary to the food and non-intrusive; and the supper clientele, which likes the latest and hottest in swing, the wackiest and most entertaining of novelty tunes, and the beautiful arrangements on current ballad hits.

We've given the management their money's worth and they've kept us at the McAlpin for three solid years. We're sure of pleasing the dinner crowd because we make sure that our music never intrudes too blatantly while they are eating. And we're positive that the young folks who make up our supper trade are on our side because we've been playing to steadily increasing crowds since our opening, way back in May, 1937.

## Diamant Is Arranger

The main feature about our outfit from a musical standpoint is its ability to sound like a large band while only using nine men and myself. The credit for this goes to our arranger, Jack Diamant, who also blows third trumpet. While we have a trio of trumpets and one trombone making up the brass section, the reeds number only two and myself, and I stick mostly to clarinet. Thus Jack worked out a system whereby the trombone fills in with the saxes, playing the fourth sax part. This is pretty tough on Huff Allen,

our trombone, because he's working just about all the time, with the brass and the reeds, too. Another trick that Diamant fixed up is using a trumpet in a derby to take the 4th sax part and having the trombone play melody an octave below the first alto. This, plus other tricks in voicing, give the outfit a surprising fullness for its size.

Because we cater to such a mixed trade we can be neither a strictly sweet nor strictly swing crew but must mix them up. I give the boys a great deal of credit for their versatility in being able to satisfy such different types of people.

## Boys All Write Tunes

We are not only a cooperative band in a business sense but also in a musical way. The novelty numbers which we feature and for which we have a slight reputation are worked out by no one man. We get together at rehearsal and work out all the business together; ideas come from every member of the band. That's a swell method, by the way, it gives each fellow a feeling that he's more than a tooter playing little notes here and there.

Vocals are handled, and very capably, too, by Jeanne D'Arcy, who has been with us since the band's inception and is, to my mind, one of the finest gal singers in the business, ballads as well as rhythm tunes. "Brother" Greig Jackson, who slaps a mean bass, does the real swingaroos and can really sell a tune. I sing in a small

way myself and the Three Jacks, consisting of Jack Diamant, Pete Schipper, and myself complete the vocal roster. And "Professor Koleslaw," who is in real life Paul Kulthau, our piano player, still amazes me with the amount of music he can get out of a toy piano.

So, to sum it all up: I'm pretty well satisfied with the outfit as it stands. We play together, and I do mean together, we bring in business and satisfy the public which, after all, is the important thing in business, isn't it?

## MCA Signs Pablo Ork

Chicago—Don Pablo's ork has been signed to an MCA binder, effective May 28 when the band winds up a date at Palm Beach, in Detroit.

## Whiteman and Ork To Star in Movie

Los Angeles—Paul Whiteman will arrive here in June, with his orchestra, to begin work on a motion picture titled *Second Chorus* for Boris Morros productions. Frank Cavett is writing the story. Understanding out here is that the Whiteman troupe will be featured throughout the film.

## Lopez Gets Billy Rose Contract

New York—Vincent Lopez' ork will hold forth at Billy Rose's Aquacade at the World's Fair, beginning May 24. Rose signed the pianist-leader for the entire season.

## 'I Told You,' Says Green About Fiddles

New York.—After noting that many of the band leaders are adding or planning to add violins to their orchestras, Johnny Green cannot help but say "I told you so!"

"Even when the tidal wave of swing sentiment spelled the demise of strings in dance bands, I persisted in keeping my fiddle section intact," Johnny declares. He has always claimed that violins are essential for full-bodied dance arrangements.

"Pardon the pun," cackles Johnny, "but I'm not stringing you when I say that most of the big bands in the country are going to become string conscious." From swing to string in one regeneration.

## Alvino Rey to Have New York Outfit

New York—Alvino Rey, former guitarist with Horace Heidt, arrived here the other day from Los Angeles. He broke up his coast ork and will form a new one with New York men. Three of his coast men came with him, Dick Morgan, guitarist; Frank Devol, sax, and 'Skeets' Hurlfurf, sax, who played with Tommy Dorsey up until about a year ago. Rey also will feature the King sisters, who were with him in Los Angeles. MCA is handling.

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Dick Jacobs is the conductor of the popular "BAND BOX" column in Down Beat magazine. By mail and thru the magazine column he answers hundreds of letters each month from musicians asking for information and advice. Influenced by this correspondence, he conceived the idea of giving them practical, "down-to-earth" studies for self-improvement.

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Conductor of 'Band Box' column  
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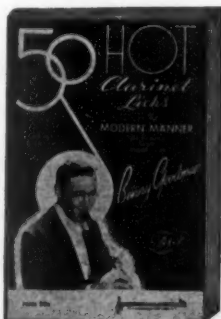
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# Plenty of Hot Jazz in the 12 Sides of Chicago Album

BY BARRELHOUSE DAN

Demands of musicians and jazz fans were answered last week when an album of the real jazz, played by the real jazzmen, was issued by Decca.



Eddie Condon

The pick-up bands of Eddie Condon, Jimmy McPartland and George Wettling are featured on six discs—12 10-inch sides in all—playing good old tunes like *Friar's Point Shuffle*, *Sister Kate*, *Someday Sweetheart* and others.

To George M. Avakian, Yale student and critic, whose writings have long been published by *Down Beat* and *Tempo*, goes most of the credit for this stimulating venture. His comments on "Chicago style" are included with the album. It was Avakian who supervised most of the sessions and selected the men. Personnel of the bands:

Best of the sides are the four by the McPartland group. Not that their jazz is of better quality, or

more inspired, but because it is the most refreshing. Boyce Brown, for example, gets his first big chance on wax, and his resulting alto pyrotechnics place him among the very best on that instrument. Bud Jacobson reveals a clary style not unlike Russell's. Floyd Bean, also an unknown, performs superbly at the piano. And the McPartland horn is at its best in leading ensembles. Condon's group offers equally as fine solos, but none of its four sides is much different than the Bud Freeman discs put out in 1939 by both Decca and Bluebird. Wettling's group allows Teagarden's trumpet, for the first time since the Venuti-Lang all-star sides, to really shine without restrictions.

The entire album, in fact, is interesting. This department feels that Decca's initiative in issuing a dozen utterly uncommercial, honest-to-God jazz sides deserves mass patronage. And a nod to Mr. Avakian for doing his task so well.

## Jack Teagarden

"The Blues" & "Can't We Talk It Over," Varsity 8218.

Throwing aside the shackles of commercialism, under which he has been laboring for so long to please the record company bigwigs, Jackson rips out two royal sides which find him taking off at will. *Blues* is strictly Tea, take it or leave it, with a band background that keeps its place and allows that sliphorn to shine. Reverse is a good old pop which Jack sings and plays (with mute) as only he is capable. The four trombones on opening chorus also are Grade A. Relaxed jazz here, and about the best of the month on labels.

## Frankie Trumbauer

"Jintown Blues" & "Laziest Gal in Town," Varsity 8223, "No Retard" & "Irish Medley," Varsity 8215.

*Jintown* and *No Retard* are the best by miles, but handicapped by fuzzy surfaces. Tram's best work is on *Retard*, in which he starts out playing *Pagan Love Song* chords. Clarinet comes in, playing *China Boy*, then piano changes the melody to *Lady Be Good*. Tram's final solo goes back to *China Boy* and the band winds it up by hitting a big, loud and gorgeously unerring clinker!

*Jintown* is disappointing but



**Recording**—Plenty of the boys busy last month in New York. In top photo (left to right), Buddy Clark, the singer, gets with Bud Freeman, Brad Gowans and Jess Stacy before putting on wax four pop tunes for the Varsity label. Left—Billy Holiday sings *Night and Day* for Vocalion. Lower right—Louie Armstrong and Big Sid Catlett, his drummer, tear a riff off for Decca. But the biggest news of all was the Chicago style album and Artie Shaw's new Victor sides.

even so, preferable to the corny words of *Laziest Gal in Town*, a no-good composition. The Irish medley will attract Hibernians, but probably not musicians or hot fans looking for the better jazz.

## Erskine Butterfield

"Tuxedo Junction" & "Salt Butter," Decca 3042.

A vocal on *Tuxedo* is somewhat unusual, but it's the muted sliphorn behind the singer who takes top honors. Butterfield's piano-stylings hog the "B" side. He plays well.

## Jess Stacy

"You're Driving Me Crazy" & "She's Funny That Way," Commodore 329.

First side is a piano solo. Strictly Stacy all the way, with his solid rhythmic sense abetting his bass and treble figures. Coupling is a duet, Stacy and Bud Freeman, which produces interesting jazz.

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### PIANO

Earl Hines: *Body & Soul, Child of a Disordered Brain*.  
Clarence Profit: *Body & Soul, I Didn't Know*.  
Lou Morgan: *Swinging in the Key of C, Boot-Te-La-Za*.  
Wayne Herdell: *Easy Does It*.  
Eddie Heywood: *Sleep*.  
Erskine Butterfield: *Salt Butter*.  
Jess Stacy: *Do You Ever Think of Me? You're Driving Me Crazy*.  
Rene Fabre: *No Retard*.

### CORNET-TRUMPET

Rex Stewart: *Morning Glory*.  
Benny Carter: *Slow Freight*.  
Joe Thomas: *Slow Freight, Sleep*.  
Corky Cornelius: *Symphony in Riffs*.  
Al Killian: *Swinging in the Key of C, Boot-Te-La-Za*.  
Bobby Hackett: *Bagle Call Rag*.  
Joe Gustafson: *Tuxedo Junction*.  
Harry Gansard: *Easy Does It*.  
Lips Page: *Gone With the Gin*.

### ALTO SAX

Benny Carter: *Sleep*.  
Frankie Trumbauer (C-Melody): *No Retard, Jintown Blues*.  
Herman Filatall: *Swinging in the Key of C, Boot-Te-La-Za*.  
Sol Pace: *Tuxedo Junction, Beethoven Bounce*.  
Harry Carney (Baritone): *Jack the Bear*.  
Buster Smith: *I Ain't Got Nobody*.

### TENOR SAX

Georgie Auld: *Sweet Sue*.  
Les Loung: *The Man I Love*.  
Coleman Hawkins: *Sleep, Slow Freight*.  
Sam Donahue: *Symphony in Riffs*.  
Stew McKay: *Tuxedo Junction*.  
Bud Freeman: *She's Funny That Way*.

### TROMBONE

Jack Teagarden: *The Blues, Can't We Talk It Over*.  
Tricky Sam Nanton: *Jack the Bear*.

### CLARINET

Barney Bigard: *Jack the Bear*.  
Sam Musiker: *Symphony in Riffs*.  
Irving Fazola: *Jazz Me Blues, Do You Ever Think of Me?*.  
Joe Kiefer (?): *No Retard*.  
Artie Shaw: *Frenesi, Adios Mariquita Linda*.

NOTE: Solos heard in the "Chicago" album by men in the Eddie Condon, Jimmy McPartland and George Wettling bands not included in this listing. Too many of them on the 12 jazz-packed sides.—B. D.

## Crosby's Bobcats

"Jazz Me Blues" & "Do You Ever Think of Me," Decca 3040.

Once again Irving Fazola romps off with two sides by the Bobcat contingent. On *Jazz Me "Faz"*

is the only man allowed two full choruses on his own. The pop finds him splitting solos with Jess Stacy and both deliver solidly. Warren Smith, Eddie Miller, Ray Bauduc, Bob Haggart, Nappy LaMare (who sings "B" side) and Bill Butterfield are in there pitching all the way. The group is well-knit and pushes under a healthy beat, strictly in the Dixie manner.

## Bobby Hackett

"Dardanella" & "Bagle Call Rag," Vocalion 5375.

Recorded last summer, these sides bring the Hackett cornet back to life along with a rough "big band" which spots tenor, piano and alto along with the leader's horn. But strictly so-so

for sure. I leaps into the flag-waving of solos and with one another steals the show last four bars pushes his 16 bars, and cessive piano get-offs. (See

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on the whole, and only for those who can spend 35 cents for Hackett samples not as good as a dozen others he has put on wax.

### Duke Ellington

"Morning Glory" & "Jack the Bear," Victor 26536.

Rex Stewart's (in hat) trumpet, in low register, raises *Glory* into the "great" classification, but more thrilling are (1) Jim Blanton's bass thumpings at the start and end of *Jack* and (2) Tricky Sam Nanton's humorous, but in excellent taste, growl sliphorn, also on the "B" side. *Jack* also shows Barney Bigard's jungle clary and a short passage by Harry Carney. These are the Duke's first sides (at \$500 per) for Victor under his new contract. Not only is the music superb, but the recording, technically, is perfect. Balance and surface reach a new peak with this release.

### Earl Hines

"Body and Soul" & "Child of a Disordered Brain," Bluebird 10642.

Like Louis Armstrong, Father Hines' long experience and pioneer hot work have made him unbeatable in his field. Solo performances like these definitely reestablish the Earl as among the greatest—his rapid "B" side displaying talents not shown on *Soul*, and *Soul* showing still other talents and technique not revealed on *Child*. Screw, fascinating chords and a lightning treble are the most obvious kicks, but play each side a half-dozen times and hear notes you missed completely the first few times you spun the disc! He's that subtle.

### Billie Holiday

"Night and Day" & "The Man I Love," Vocalion 5377.

Joe Sullivan's sprightly backgrounds to la Holiday's piping brighten the Cole Porter opus, while Les Young's solo tenor dittos the Gershwin pop on reverse. Billie's singing, as usual, is impeccable. With Mildred Bailey using fancy, florid woodwind accomps unsuited to her rhythmic style, Billie just about slips into the undisputed top drawer of fem *hot* purveyors. A gang of stars backs her up here.

### Dick Jargens

"Friendship" & "Give a Little Whistle," Vocalion 5383.

Ron Kemper and Eddie Howard, with the band cooperating 100 per cent, cut a bunch of corny capers (purposely) and come up with a disc filled with kicks. Reverse is a well played pop tune with Howard's vocal featured.

### Clarence Profit

"Body and Soul" & "I Didn't Know What Time It Was," Columbia 35378.

Profit's Steinwayings are the antithesis of Hines' sharp, hard-hitting, vibrant style. Playing lackadaisically, but with lovely chord structures, Profit offers two piano solos well worth catching. They aren't hot. But they reveal a wealth of ideas. Note how Profit's work smacks of Willie (The Lion) Smith's.

### Georgie Auld

"Sweet Sue" & "With the Wind and the Rain Etc.," Variety 8212.

Auld is a youngster—and a very talented one. His tenor helped sell the Berigan and Shaw bands and also served to shove him into the national limelight. But how Georgie is still being influenced by others he hears is sharply demonstrated on *Sue*, when his horn cut through in a way which spells HAWKINS for sure. It's different than anything else he's recorded but makes for good listening nonetheless. The band is okay behind him. Reverse is a weak pop ably sung by Kay Foster.

### Benny Carter

"Slow Freight" & "Sleep," Vocalion 5399.

First side smacks of *Tuxedo Junction* until Coleman Hawkins leaps into the picture for 8 bars of boot-filled blasting. *Sleep* is at flag-waving tempo with a batch of solos and ensembles alternating with one another. Again the Hawk steals the show when he grabs the last four bars of the first chorus, pushes his way alone for another 16 bars, and leads the way for successive piano, trumpet and alto get-offs. (See best solos.) Carter's

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Careless (Berlin)  
Lennie's On The Ole Top Rail (Feist)  
It's A Blue World (ABC)  
Darn That Dream (Bregman, Veece, Conn)

### Songs Most Played On The Air

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I've Got My Eyes On You (Crawford)  
It's A Blue World (ABC)  
Starlit Hour (Robbins)  
Wind And The Rain In Your Hair (Paramount)  
Lennie's On The Ole Top Rail (Feist)  
On The Isle Of May (Famous)  
Ooh, What You Said (Merger)  
Gaucha Serenade (Remick)  
In An Old Dutch Garden (Harms)

band shapes up strong here, with no real weaknesses apparent. On *Freight* the first trumpet solo is Carter's. Joe Thomas plays the second solo. And don't confuse him with Big Joe of the Lunceford crew.

### Sonny Burke

"Easy Does It" & "If It Wain't for the Moon," Vocalion 5397.

Sy Oliver's riff tune gets smooth treatment by this youthful outfit. A good beat, neat ensembles and several short solo bits spark it. The pop also is done well.

### Slim Gaillard

"Swinging in the Key of C" & "Boot-LA-Za," Vocalion 5388.

Six pieces here, and all of them jumping! Slim's vocals leave the only bad taste. Alto, piano, trumpet and Slim's guitar take care of the individual honors in surprising fashion. Watch this boy Herman Flintall—his work on alto isn't far from Hodges' standard!

### Gene Krupa

"Marcheta" & "Symphony in Riffs," Columbia 35387.

*Marcheta* is mostly ensemble, performed well if not excitingly. *Symphony* kicks because of two Corky Cornelius trumpet choruses, one with the band behind him and one with only drums and bass. Floyd O'Brien's short trombone bit is shaky. Other solo bits: Sam Musiker, clary, and Sam Donahue, tenor.

### Oran (Lips) Page

"Gone With the Gin" & "I Ain't Got Nobody," Decca 7714.

More distinctive jazz on the race label! Page's trumpet vies with an exciting rhythm section to produce real music on *Gin*. Piano, too, shines. Reverse isn't so good but even so has alto, as well as Page, blowing royal stuff.

### Al Donahue

"Tuxedo Junction" & "Beethoven Bounce," Vocalion 5394.

One of the biggest surprises of the month. Donahue's band *swings* as well as many bigger name jazz groups, arrangements (by Red Bone) are above average and soloists better than competent. Choice bits here are Sol Pace's alto, Joe Gustafiero's trumpet and Stew McKay's tenor. The rhythm section moves.

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Emil Seidel's orchestra, which recorded *Stardust* and *One Night in Havana* on Gennett Electrobeam in 1928 under the name of "Hoagy Carmichael and his Pals," included Byron Smart, trumpeter whose Bixish style has fooled collectors for many years; Gene Woods, Maurie Bennett, Dick Kent, saxes; Emil Seidel, piano; Oscar Rossberg, trom-

bone; Don Kimmell, banjo; Cliff Williams, drums, and Paul Brown, bass and violin. The band has long since split. Seidel now is with Metro-Goldwyn-Mayer and Smart is president of the Frankfort, Ind., AFM local. See George Hoefler's "Hot Box" column for details of this "sleeper" outfit that has too long remained a mystery!



BY GEORGE HOEFER, JR.  
(2 East Banks, Chicago)

dubbed and reissued. Dick next hopes to snare Hines' *Chimes in Blues*. . . The master number of

BIX BEIDERBECKE did NOT play on Hoagy Carmichael's record of *Stardust* or *One Night in Havana*!

That was established definitely last week in Indianapolis after long research by William Bruce Cameron, drummer and collector, and verified by Paul Brown, who played on the date. Collectors have been scratching their heads over the Gennett Electrobeam 6311 for many years. The presence of a Bixian horn and the close association of Hoagy with Bix gave impetus to the rumor that Bix joined Carmichael for his first recording of the now-famed *Stardust*.

#### Recorded in Fast Tempo

Hoagy had dreamed up the melody of the tune the latter part of 1927 and was looking around for a band to record it. He contacted Emil Seidel, leader of the pit band in the old Apollo Theater. The tune was not "on paper" and it was necessary for Hoagy to teach each member of the band their parts in turn by humming it over to them. This took 10 nights! Brown recalls how funny it looked to see two men strolling down dark streets gesturing and humming away. The trip to Richmond was made at 3 a.m. in January, 1928. The disc was cut at 7 a.m. and the band rushed back to the theater to play a matinee.

It is interesting to note the tunes were waxed in stomp tempo and that Hoagy played the piano chorus on the *Havana* side only. Seidel played the long piano chorus on *Stardust*. It was almost two years later that Isham Jones took *Stardust*, recorded it sweet style, and made a sensation of the tune with the public. At a later date Hoagy changed the name of *One Night in Havana* to *One Morning in May*—and it also clicked.

Dick Rieber, Box 453, Chappaqua, N. Y., stresses Armstrong. He has three Hines' QRS, Lux Lewis' Paramount of *Honky Tonk* and a Benny Goodman *Boys' Wolverine Blues* which HRS

Frankie Trumbauer's *Singin' the Blues* is 80393, according to George M. Avakian. In the recent Bix discography in *Down Beat* the number was erroneously given as B19486.

Two Frisco collectors, Forrest Browne and Lu Watters, have located American Parlophones on the coast which prove interesting to collectors of labels:

Par. PNY 34026—*I Ain't Got Nobody*, by Ted Shawne & Orch.  
Par. PNY 34027—*Rockin' Chair*, ditto.  
Par. PNY 34032—*Song of the Islands*, ditto.

(Modulate to Page 20)

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## Swing Piano Styles

### Catholic Nuns Gave Tommy Linehan His First Music Lessons

By Sharon A. Pease

Have you heard that solid boogie woogie piano featured in the Woody Herman Orchestra? That is Tommy Linehan (Pronounced Lynnahen). If you have heard him take off on "Indian Boogie Woogie" or "Blues Upstairs" you will probably be surprised to learn that Tommy is a virtual newcomer at playing the style, having started a little more than a year ago. It came about when a group of the boys in the band were having a record session and someone stuck on one of Pine-top Smith's old masterpieces. Tommy, impressed, began experimenting with the style and like everyone else who gets going in the boogie groove, is now an enthusiastic booster.

Linehan, who is 28, was born and raised in North Adams, Mass. His father is of Irish descent, his mother French Canadian. Tommy says, "Guess that makes me a plain Yankee."

#### Nuns Taught Him First

His mother played piano and all of her 13 brothers and sisters were musicians. One of these brothers, Ernest Murray, played piano professionally and lived at the Linehan home during Tom's childhood. Thus Tom's early "pecking" had an appreciative audience. Their words of encouragement lead to his starting piano lessons at five. His first teachers were the Nuns at the French Parochial School, his early training in theory and harmony was entirely in French and Tommy still thinks, musically, in that language. He also speaks French fluently and doesn't have a bit of trouble picking out ham and eggs on those fancy menus.

Study of piano continued for nine years with various teachers. His last teacher was James Morley Chambers, who then, as now, was director of music at the North Adams High School.

Tommy's father, though not a musician, was a ragtime fan and brought home copies of all the new releases for his son to play. Favorites of that era included "Rag-

man's Exercise," "Bag O' Rags," and "Cannonball Rag." All these copies were saved and the collection totals nearly 200. Each time Tom goes home for a visit he and his father get together for a good "rag" bash.

#### Abandons Longhair Plans

The dance bug hit Linehan at 14, and he was as much surprised as were his parents and teacher, for he had taken music quite seriously and contemplated a concert career. He played with the local band for two years before journeying to Bermuda and a hotel job with a 4-piece combo. This was his first time away from home and on



TOMMY LINEHAN  
Woody Herman's Great Pianist

many occasions wished he could put his feet under the old dining room table. Tom recalls that he celebrated his seventeenth birthday in Bermuda and that he received a wrist watch from the folks at home. A few days later he was fishing from a boat in the bay, when a fish suddenly struck and he was thrown overboard. He was soon back in the boat but discovered that the watch had fallen off. "The water was clear," says Tom, "and we could see it on the sandy bottom about thirty feet below. It took several attempts but I finally got it—here it is, and it still keeps good time."

## "Indian Boogie Woogie" as Played by Tommy Linehan

BRIGHT BOOGIE WOOGIE TEMPO

Reprinted by courtesy of the copyright owners, Leeds Music Corp., as played by Linehan on Decca record 2250.

#### Three Years with Woody

After returning from Bermuda he worked with bands around Stamford, Conn., for a couple of years then went into New York as a member of Earl Bailey's orchestra, a society group comprised

of Montana University boys. The going was none too smooth and panics were numerous. However, he managed to keep going with occasional jobs and copy work. He hooked up with Graham Prince and together they opened an arranging office. Things were coming along nicely until the arrangers' strike of 1935 wiped out their surplus and Tom was forced to rely on jobbing alone. He hooked on as regular pianist with Charley Boulanger and was with him when he got the call from Woody, who had organized his band about a month before. It was to have been a one month sub job, but Tommy is still in there and three years have passed.

Address Sharon Pease at Lyon & Healy Bldg., Chicago, Ill. He appreciates comments from readers on the various piano styles he presents.—EDS.

#### Haymes Joins James

Boston—Dick Haymes, cousin of former band leader Joe Haymes, joined Harry James' band at the Southland here last month as vocalist. Haymes replaced Fran Heines of Toronto, who had sung with James about two months.

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## Andrews Gals, Leonard Band, Lay Huge Egg

BY BILL HUGGINS

Rochester — Promoter George Lloyd took an \$1100 rap last month when he brought in the Andrews sisters and the Harlan Leonard band. Gene Leonard's fine local crew accompanied the gals and did a fine job, and although the Harlan Leonard Rockets were the finest thing to hit here yet, a niggardly 400 turned out for the jamboree.

The Rockets' tenor and drums, Henry Bridges and Jesse Price, sat in with a couple of local boys at the House of Ritz afterwards for a bash.

An interview over WSAY by Mort Nusbaum, Local Swing club prexy, proved embarrassing to the Misses Andrews when quite a few hefty razberries were heard over the air as he introduced them.

Rochester Raves: Hank Berger has a fine jam outfit out at the Corner House, North Greece. Hank's fine valve tromboning is something to hear and the way the two tenors phrase together is a genuine boot . . . Too bad the Rochester Rhythm Ramblers aren't hooked up with Local 802 so they could get some well-deserved credit.

#### Blake Combo Scores

Pontiac, Mich. — Freddy Blake's outfit coming right along in its 16th week at Sandy Beach Inn here. Fiddle section stands out.



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3. When you hum - tum - tum, da - dum - dum - I feel the

WEST WIND (A Fox Trot Novelty Ballad)

4. WEST WIND blow back my be - ly - WEST WIND be kind to me

Four more new Pinkard Tunes—Arr. 75c each: "There's No Tellin'" (F.T.) "South Seas" (F.T.) "Way Back Home" (F.T.) "You Are So Consoling" (Waltz)—Ken Macomber "Stocks."



## Orchestration Reviews

BY TOM HERRICK

### The Jazz Me Blues

Published by Marks, arr. by Jerry Gray

All of the Artie Shaw stocks are excellent and this is no exception. Two-beat stuff isn't generally associated with the Shaw style and so far as we know there is no record on this arrangement. But it's nice dixie style until the last two choruses when it goes to a heavier four-beat with full brass and unison saxes with a rousing answering riff. The repeat chorus at C may be repeated at will for an unlimited number of jam choruses. Gray really wrote some sock into this baby.

### Just One More Chance

Published by Famous, arr. by Spud Murphy

Bing Crosby used to kill us with this grand tune and this is one of the nicest commercial efforts yet from the pen of Spud Murphy with some very special effects. He works in a little of that high clarinet duo work in the intro which T. Dorsey uses so much and follows it up with lower register unison clarinet on the melody and brass figures in cup mutes. His special chorus is broken up beautifully with full brass and a Glenn Miller style clarinet and sax interlude. A good enough "special" for any band!

### Pale Moon

Published by Forster, arr. by Fabian Andre

A beautiful old tune in a new arrangement. Fabian Andre, who has been killing the people with his new band and marvelous arrangements, shows that his forte is writing deep full stocks with really rich voicings. The alto men will have to wrestle around a bit with the 6 sharps key in the last chorus but the brilliant effect it creates is worth the effort.

### Riff Interlude

Published by BVC, arr. by Charlie Hathaway

This Basic series goes on forever—but it's a pleasure. Built up on a riff, *Riff Interlude* follows the same general pattern as the other Basic tunes. There's an abundance of unison sax stuff with brass figures, plain and plunger, and a good deal of jump tenor and second trumpet. Notice in these Basic stocks that the soloist coming up always gets a terrific ensemble send-off which carries him into his solo. Good arrangement.

### ALSO RECOMMENDED—

Watching a Man Paint a Fence—Marks, arr. by Vic Schoen.  
Looney—Gornston, arr. by Jack Chapman.  
I'll Be a Fool Again—Mills, arr. by Jimmy Dale.  
Where Was I?—Remick, arr. by Jack Mason.  
No Long—Shapiro Bernstein, arr. by Paul Weirick.

## Orchestra Personnels

### Allyn Cassel

Clarence Fischer, Armond Robbins, Paul Villiquie, Allyn Cassel, saxes; Vernon Christianson, Carl Eves, trumpets; Gene Schile, trombone; Garfield Markson, drums; Max Ryan, guitar; Harlan Andrews, piano, and Karl Bachmayer, bass.

### Max Miller Sextet

Harry Hinda, piano; Johnny Heinek, drums; Ed Mihalich, bass; Max La Vette, guitar; John Bothwell, tenor, and Miller on vibes.

### Dale Fitzsimmons

Herb Hendrickson, Bud Hancock, Jimmy McDaniel, Harold Shaw, saxes; Monty Friel, Dale Fitzsimmons, trumpets; Ed Farmer, trombone; "Rosy" Davis, piano; "Buz" Fuller, drums, and Floral Cordoba, bass.

### Len Bowden

Al Greenlee, Bob White, Dick Walker, Art

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## Charlie Christian's Guitar Get-Offs on "Flying Home"



Shown above is the way Charlie Christian pecks his electric guitar on the new jazz tune *Flyin' Home* recently recorded by the Benny Goodman sextet, of which he is a member. Permission to reproduce through courtesy of the Regent Music Corp., New York City. Copied by Hoyt Jones from Goodman's Columbia record. Christian, a youthful Oklahoma City product, has been with Benny since July, 1939.

Hamby, and Bowden, saxes; "Bear" Brandon, Jimmie Morris, Don Officer, trumpets; Buddy Howard, Phil Frasier, trombones; Herman Paris, drums; Harold Dugan, piano; Russ Weathers, bass; "Boots" Brandon, guitar, and Elizabeth Howard, chirpie.

### Pat Loftus

Bruce Branson, Henry Milne, Wendell Pate, Pat Loftus, saxes; Frank Stroup, Bryant Meehan, Ray Haley, trumpets; Fred Diebel, trombone; Johnny Loftus, piano; Bernard Perryman, drums, and Kenny Ennis, bass.

### Bill Fryar

Hibbard Paul, Rudy Stark, Johnny Paulson, Johnny Bothwell, saxes; Ted Bullock, Red Booth, Bob McWalg, trumpets; Wallace Wilson, trombone; Bob Sherwood, piano; Bob Kianey, bass; Tom Brody, drums, and Fryar, front.

### Bob Freeman

Romeo Ferrara, Slim Owen, Harold Kiley, saxes; Ziggy Lyons, John Carroll, trumpets; Joseph Pilato, trombone; Ted Rolfe, piano; Harry Battista, bass; Bill Cavanaugh, drums; Jack Francis, guitar, and Freeman, front.

### Bill Williamson

John Swain, Afton Daniels, Ken Brown, saxes; Jimmy Rhodes, Don Knight, R. D. Cuyton, trumpets; Charles Bullance, Eugene Wade, Williamson, trombones; Bob Sawyer, piano; Ralph Laughlin, drums, and Dave Koonce, bass.

### Eddy Haddad

Wesley Nemets, Mike Bukachek, Joe Turco, saxes; Victor Couzier, Don Roberts, trumpets; Gentry Cannon, trombone; Carl Uhlhorn, bass; Billy Schmidt, drums; Frank Bukachek, guitar; Hinchik sister and Russ Sweet, vocals; Bob Rath, clarinet, and Haddad, front.

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- \* "EAST SAINT LOUIS"
- \* "FRIENDLESS BLUES"
- \* "CHANTEZ LES BAS" (Sing 'Em Low)
- \* "WAY DOWN SOUTH WHERE THE BLUES BEGAN"
- \* "ATLANTA BLUES" (Make me a Folio on your Floor!)

JOHN MARTELL

Published by

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1587 BROADWAY, NEW YORK, N.Y.



**Confab . . .** Alec Templeton and Bob Chester, the tenor-saxist leader, snapped in jawfest together at the Hotel Nicollet in Minneapolis. The two are close friends.

## Rambling Along

### TIN PAN ALLEY

BY MICHAEL MELODY

The second annual clambake of the Chicago chapter of the Professional Music men last month turned out to be the biggest thing of its kind ever staged in Breezerville.

Prexy Harold Lee deserves a lot of credit for bulging the coffers of the PMM benefit fund, as do Al Beilin and his cohorts, Arch Levitt, Harold Weil, and Sylvan Spira, who did all the manual labor in promoting the shebang.

Don McNeil and Fran Allison were especially well received in the shows as were old-timers Will Harris (*Sweet Sue*), Egbert Van Alstyne (*Memories and Pony Boy*), Ned Miller (*Sunday and Why Should I Cry Over You*), "Uncle Will" Rossiter (*I'd Love to Live in Loveland*), Walter Donovan (*Down by the Vinegar Works*) and George Watts, who first introduced *Oh Johnny* 25 years ago and who slayed the gathering with his original rendition.

### Werners Not Quite Through

Two floor shows of an hour apiece were scheduled. The first one alone ran three and a half hours, and by the time the second

was over, the ball had run to 3:30 a.m. Helen Hayes and Philip Merivale were on hand, as were most of the band leaders in town.

Kay and Sue Werner want it known that although they're both being married, they're sticking in the game awhile longer, while they're making hay. Latest hay will come from Coleman Hawkins' Bluebird record of the girls' *Love Is the Thing So They Say*.

Clarence Stout has just placed *Slap-Happy Pappy from the Mountains* with Bob Miller, Inc.; *Gambler's Cowboy*, *Sweetheart of the Rocky Mountains*, and *Pony Gal* with M. M. Cole of Chi, and *Weary Cowboy* and *Little Nest West of the Rockies* with Chart Music Publishing house.

Ernest Ford and Doc Bechtel are working hard on *You're the Only Dream*.

Leeds Music Corp. has just appointed Miguel Miller as their Cuban representative. Miller is a well known Cuban sportsman.

### Pinkard Pushing Eight

Morton Gould conducted the world premier of his latest work, *Cowboy Rhapsody*, at the 16th Annual Spring Concert of the U. of Michigan band at Ann Arbor two weeks ago.

Pinkard Publications have embarked on an extensive promotion campaign on eight tunes, *Sam, That Man What Am, There's No Tellin', Way Back Home, You Are So Consoling, That's Music to Me, South Seas, Mecca, and West Wind*.

Paul Klepper, head of the standard and foreign departments of Edward B. Marks Music Corp., is celebrating his 15th year with the firm.

Mills Music will publish *I'll Pray for You*, the British hit. Another one Mills has is *The Moon Remembered But You Forgot*, written by Frank Eytan and Noel (*Lambeth Walk*) Gay.

Xavier Cugat, Morrie Lasco and Ben Kanter, music director of WJJD in Chi, have collabed on *In Old Havana*.

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## • Doubling in Brass •

### It's Heaven When You "Master the Reds"

By John O'Donnell

When you're in the red that's financially tough! But for a brassman to be master of the reds—that's heaven!

Being a pioneer of the chop system is electing myself to a hell of a lot of credit which is bound to come to me sooner or later but probably will come after they have patted me in the face with a spade. This old world owes me something—I'll take whatever honor I've got coming now.

No doubt you are saying, "Boy, does that guy hate himself," and you are probably wondering why all the ceremony at the beginning of my article.

But because I am about to tell you the real secrets of what makes up a perfect performer, I'm trying to prepare you to accept the airplane type of embouchure. By airplane I mean it's new and different. It seems new because the secrets of what makes a fine performer have never been told, but in reality these basic principles are the same as years ago and like the airplane pioneers that were looked upon as screwballs, I'll gladly accept that plaster if I can be of service to you.

The reason I speak of airplane is because you can really take off in one of those babies. 'G' above 'high C' can be attained and played around with the greatest of ease, and when in the pink of condition 'C' above 'high C' can be played easily. As you descend to the lower altitude you are still the same, sitting in the same position and driving the same plane.

Now those fellows who change their embouchure or the position of their lower lip to get high range, then can't get the darn thing out to come down low again, or those who set their lips in position for high range are like a man trying to change planes in mid-air. What I am about to say is not the playing of long tones, playing soft, practicing slurs, breathing, or practicing double or triple tonguing that makes you a fine performer, it's having a perfect base. Sure I know those are the things that we all like to do but why kid yourself. You see to practice things you can't do, hoping that you will be able to do them is silly. The thing

to do is to find out what is keeping you from becoming a fine performer, then practice those things to get better timing, and so forth. When I say, being in the red is heaven, I mean a man's gums and red membranes are his friends, the whites of his lips and his teeth are his enemies.

Now study this closely. The whites can choke you and the teeth can cut you, so playing on your teeth would be murder and to grab excess whites of lips would be a sure way to choke reds of lips.

I hope Mr. Down Beat can put the following statements in big letters so that you will surely know how to locate your perfect base and vibrating points. USE THE GUMS (THE REDS) AS YOUR BASE. KEEP OFF OF YOUR PEARLY WHITE TEETH. FIND THE MASTER POSITION OF RED MEMBRANES OF LIPS. LOOK OUT FOR EXCESS WHITES OF LIPS.



## • The Band Box •

### Nine Swell Tips On Rehearsing Bands

By Dick Jacobs

As promised last month, Charlie Hathaway, the arranger man, steps in to let you fellows in on a few of his tricks in rehearsing bands. Charlie says the following: 1.—Make certain that there are no mistakes in the arrangements before handing them out. Mistakes waste valuable time. 2.—The manuscript must be clear and legible so that the men need use minimum effort to read the parts. 3.—Letter the parts every 8 bars so that the place is always known (A, B, C, etc.). 4.—Have all the instruments warmed thoroughly before playing so as to be in tune. 5.—Play the

arrangement through once for familiarity of the general idea. 6.—Have the arranger or leader explain briefly the highlights of the arrangements. A minute and a half maximum time. 7.—Start at the top again and play through, observing all dynamics and expression marks. As each highlight or difficult passage of the arrangement is reached, the band should be IMMEDIATELY stopped. Then take that very phrase (thereby eliminating the procedure of counting back several bars from any given letter) and repeat the phrase over and over until the men "have it under their fingers." The men should be especially conscious of the dynamics and expression marks. 7.—Ample time must be given for changing instruments and soloists coming to and from the mike. 8.—Backgrounds for solos should be carefully watched to maintain their proper level so that the background doesn't overshadow the solo (vocal or instrumental). 9.—Stress should be laid upon the lead man of each section marking exactly where each breath is to be taken, in order to get the section functioning as a unit.

Well, many thanks Charlie, and now to the mail as space will allow. We'll list them all as short shots.

#### Two Casa Loma Arrangers

Music Corporation of America is generally considered the biggest booking office. Jules Stein is the prexy. Ralph Muzzillo left Bobby Byrne's band after about a week. He wants to study to be a teacher. Casa Loma's arrangers are Dick Jones and Larry Wagner. . . Ziggy Elman plays the trumpet solo in Benny's record of *Honeyuckle Rose*. . . The band did make a master record of Ravel's *Bolero*. It hasn't been released, however. . . See ya' all next month.

#### —BRASSMEN!

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**Clinton's Saxes** . . . Here is the 4-man reed section of Larry Clinton's band, which has been attracting so much attention on records. Left to right—Jack Henson, tenor; Ben Feman, alto; Steve Benoric, alto, and George Berg, tenor. Henson was replaced last week by Don Hammond, formerly with Seger Ellis, who plays fine go horn. Photo by Ray Rising.

### Flash!

Chicago—The Easter rabbit brought a surprise package to Bill Switzer, *Down Beat* ace squeeze box columnist. Gerald William, weighing 6 pounds 2 ounces, was born to Mrs. Bill in Chicago on Easter Sunday.

## George Wettling on Drums

### Raves for a Pit Band in Indianapolis

By George Wettling

First of all, I would like to say a few words of praise for Mel Miller, drummer at the Lyric Theater in Indianapolis. He is certainly a solid man, and if any of you ever get a chance to go to Indianapolis, be sure to dig him and the band as it is without a doubt the best pit band I have ever heard. They really play and sound a lot like Ray Bauduc and the Bobcats. Henry Watkins plays trumpet and makes fine arrangements, Gill Wilson plays lowdown trombone, and Johnny Jackson, the tenor man, is fine and can really swing.

#### Hair in Your Eyes!

Gordon Means of Tulsa is in quite a quandary as to whether it is necessary for a drummer to have hair hanging in his eyes when he gets hot on a drum chorus. His trouble is that he has hardly any hair at all and this seems to be bothering him no end as he says he notices that all the drummers he has seen lately always let their hair fall in front of their eyes when they are getting hot. Well, Gordon, I don't know what to suggest unless you get a red toupe with hair long enough in front so that it will hang in front of your eyes when you are taking off. (Incidentally, Gordon is quite a beater of the calf's epidermis and pretty handy with the hickory twigs.)

Max Dopson of New York City writes me and would like to know which work I prefer, recording or radio. Well, I like both but I really prefer recording to radio. One thing is certain, however, you must be very accurate in both. With recordings it's a pretty good kick, when and if you do happen to make a good record, to hear the record when it comes out a few weeks later and listen to what you played at the time.

#### Cymbal Stuff

James Araby of Dedham, Mass., would like to know what sizes and how many cymbals he should use in a dance band. There is no set rule as to how many a drummer should use. That all depends on the drummer and how many he thinks are necessary for his particular style of playing, but if the drummer is limited to two or three, he should use one 13- or 14-inch cymbal of medium weight for all-around use and one 16- to 18-inch heavy cymbal for heavy crashes and bounce work with the sticks, and then of course, use his own

#### Hawkins to Boston

Boston—Erskine Hawkins gets the assignment to play for the annual military ball at South State Armory here April 19, under auspices of the 372nd Inf., Massachusetts National Guards.

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## Mess O' Music

Milwaukee—Annual Easter ball of the Musicians' local here last month found 26 bands on hand, in addition to fiddlers, accordionists, singers and the like who wandered around the Eagles Ballroom playing to whoever would listen. At one time five bands, scattered about the room, were blasting at the same time.

Vollmer Dahlstrand, prexy of the union, was enthusiastic. "Music is all we've got to sell," said he, "so we gave them plenty of it."

## Jacobs Writes Books

New York—Dick Jacobs, *Down Beat* columnist, is editing a series of instruction books to be published soon by Bregman Vocco & Conn, Inc. Licks by Goodman, Eddie Miller, Elman and others will be offered in Jacobs' books.



judgment on any others he would want. Pick out the size and weight according to what you would want to use it for.

Well, see you next month—Keep swingin'.

## Rudy Wiedoeft—

(From Page 9)

is proved by the fact that his solos are more widely played than those of any other composer for the instrument.

In about 1917 Wiedoeft was appearing in the pit at the Morosco theater in New York, with the orchestra of a musical show called *Canary Cottage*. Wiedoeft's obligatos from the pit on the musical's hit song were so thrilling that he took more bows from the pit than the singer did from the stage.

When Henri Selmer heard Wiedoeft in Paris in about 1925, he said, "I have never heard a saxophonist to equal this man, and doubt if there will be any to excel him, his staccato is so rapid, his execution so brilliant."

#### Told Tall Stories

More than any other person, Wiedoeft lifted the saxophone to its present popularity and acceptance as a truly legitimate musical instrument. Wiedoeft compositions such as *Valse Erotica*, *Valse Lewellyn* and *Saxophobia* have been the inspiration for countless young musicians to adopt the saxophone as their instrument.

As well as being a musical genius, Wiedoeft was an entertainer and dialect story teller of ability. In an informal gathering I have heard him rattle off any number of killing stories in Jewish and German dialect, and no professional of the stage could tell them in a more amusing manner.

He was a guy who always was ready and willing to accommodate his friends and admirers, sometimes playing by the hour, without accompaniment, some of the most difficult numbers and figurations possible to play on the sax. Wiedoeft enjoyed nothing better than to play the sax before critical musicians, especially saxophonists. There was nothing "impossible" on the instrument for Rudy. He revealed in complicated passages that would have floored other sax men.

Six weeks ago a clean-cut, friendly, colorful personality left us in the person of Rudy Wiedoeft, a man who, more than any other, gave the best years of his life to the uplift and glorification of his instrument, the saxophone. He died at the age of 47 of a stomach ailment.

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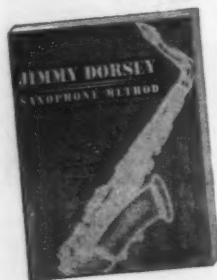
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## Hack Chas

Chicago—number of Jimmy McLand and Hackett of the house session went unt after da couple of v ago. Rosy Hargue, Downs and Kelly of Ted Weems fit were it, as were axists Sp Clark and Rushton.

McPartlan nated cho Squirrel ha in which four-bar p know it b

## Barn For In P

BY M

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## 'I Hav Time,'

BY

Indianapol to go big tin utterance of diana U. ma there are such as, "un to the top i

## Kitty Can New Typ

New York stage, screen came a recor when Rabson Box phonogr first disc—a record—on w fox trots, a with an or Jesse Smith b facturers bel ords, with on inadequate. S current pop minutes' danc interruption.

## Jack Fer Detroit L

Detroit—J business man AFM local, v last month. H WPA music h Jewell as vic Clancy, friend cal musicians, secretary.



## Hackett and McPartland Record Chase Choruses for Private Wax

BY TED TOLL

Chicago—Squirrel Ashcraft, our number one jazz patron, had Jimmy McPartland and Bobby Hackett out to the house in a session that went until well after dawn a couple of weeks ago. Rosy McHargue, Orm Downs and Rex Kelly of the Ted Weems outfit were in on it, as were bass saxists Spence Clark and Joe Rushton.



McPartland

McPartland and Hackett alternated choruses for hours, and Squirrel had them make a record in which each took alternating four-bar phrases. If you didn't know it beforehand, you'd never

know there were two men, to say nothing of figuring out just who was playing the cornet.

### Pedro's New Crew

Don Pedro, fiddlin' troubadour, is rehearsing and jobbing a full jump band again. Remembering the fine outfit he had at the Morrison several years ago, we can expect the best. . . Elmer Kaiser is grooming another big combo, this one for Charlie Gaylor. There's a jazz unit within the band, and some of the Crosby boys, Hix Bluett and Haggart, are contributing arrangements, they say.

### Keller's 'Keller-Diller'

Jack Hall, one of the town's better jazz trumpet men, attending Chi Musical college regularly, working for a degree. Jack pointed out another horn man whom Tommy Dorsey had called long distance, offering him \$68 per. . . Eddie Pripps, Muggsy Spanier's original tenor man, rehearsing a small bunch to gig for Ray O'Hara. Pripps also in the new Pedro band. . . tenor man Bob Durfee divorcing. Tough on the twins. Duff is in the Monday night sessions at the Barrell of Fun that draw the off-night crowd. . . Max Miller rehearsing the best outfit he's had yet, with Johnny Bothwell playing much more tenor than mouth. . . For kicks try Joe's on South Park between 63rd and 64th, and that joint at 63rd and Halsted (you'll find it).

Don McCargar, 18-year-old trumpeter, joined Leonard Keller at the Bismarck. The band has a boogie tune they call Keller-Diller. . . At press time we were awaiting the much talked about swing version of *Uncle Tom's Cabin*, coming into the State-Lake, with the band, under Hank Lishon, including such stellar guys as trumpeter Mickey Traisci.

### Pianist Makes Macaroni

BY RAY TREAT

Auburn, N. Y.—George Mamoliti, who has a half interest in a macaroni factory, plays practically every musical instrument, writes songs, and in his spare time plays piano with Jimmy Clayton at Bello's here. His latest tune is called *Tie Toe*.

Sharon A. Pease, nationally known piano authority, writes a regular column for *Down Beat*. It's strictly on the beat!

## Barnet Jumps For Fly Cats In Pittsburgh

BY MILTON KARLE

Pittsburgh—At the Easter Monday hop Charlie Barnet played at Harry Hendel's ballroom up on the hill, a 2,000 draw was the season's top. It was a black and tan stomp and all and sundry agreed they never heard a white band jump so steady.

Lang Thompson drew a hold-over at the Wm. Penn. . . Bill Green picked a bloomer when he recalled Charley Agnew for the Casino. Incidentally a local group that did a swell job at Green's was Benny Burton's. . . Max Adkins, top sax man in town, is doing testing jobs for Martin instruments at the Indiana plant. . . Al Fremont took a dozen men out of town, so 12 more Local men move into the working circle. . . Dave Gifford, hazeville's brilliant guitarist, strikes us as the most likely of local git men to hit the top. . . Jimmy Emert doing a nice job with the Will Bradley band. . . ditto Felix Giobbe, the bassist whose pappy does the bass work in the Casino pit band here. . . Bob Pollond, local tenor man lately of Shep Fields' Shuckers, left that gang and now is with the Herman Middleman rivercats.

## 'I Have No Desire to Go Big Time,' Cries Warpy Waterfall

BY JOE LANG

Indianapolis—"I have no desire to go big time." So goes a recent utterance of Warpy Waterfall, Indiana U. maestro. But, he adds, there are certain reservations, such as, "unless I can skyrocket to the top immediately, as Artie

Shaw and a few of the other boys did."

Warpy, who fronts with clarinet, has a band that stacks up with most of them in the business today. He has another year at school. Max Greer, the band's 18 year old trumpeter, stands out.

Maybe we're finally getting somewhere around here with the formation of the new Indiana Roof band. Many of the former big time musicians who have chosen this town as their settling site have got together with Harold Cork fronting, although the set-up is in the hands of drummer Andy Anderson. Other faces include Steve Brown, Don Ferrell, Hobart Simpson, brass; Paul Collins, Bill Hopper, Joe McCreery, saxes; Trigger Alpert, Chuck Haug, Wilbur Crosley, rhythm. Another band headed by Harry Haines is getting into shape, managed by Ross Christena.

### George Barnes Weds Former Fem Thrush

Chicago—George Barnes, sensational young guitarist with NBC here, married Miss Adrienne Guy March 25 in a surprise move. George, who got his start at the Off-Beat Club here, now is featured on the *Plantation Party*, *Home Town*, *Club Matinee* and *Breakfast Club* shows. Miss Guy formerly sang in his instrumental quartet. Barnes recently cut records with a jazz combo for Columbia.

### Kitty Carlisle On New Type Recording

New York—Kitty Carlisle of stage, screen and radio renown became a recording star last week when Rabson's, on its new Music Box phonograph label, issued her first disc—a 12-inch "dance sing" record—on which she warbles six fox trots, a rumba and a waltz with an orchestra directed by Jesse Smith behind her. The manufacturers believe that dance records, with one vocal to a side, are inadequate. So Miss Carlisle, using current pop tunes, provides nine minutes' dancing to vocals without interruption. Disc sells for \$1.25.

### Jack Ferentz New Detroit Local Head

Detroit—Jack Ferentz, former business manager of the Detroit AFM local, was elected president last month. Herb Straub, chief of WPA music here, succeeded Ralph Jewell as vice-presy. George V. Clancy, friend and favorite of local musicians, was unopposed as secretary.

## Fiddler Knows What He Wants

Kansas City—Contents of a letter received last week by Pat Sheridan, Kaycee drummer and instrument salesman:

"I want to buy a violin, but I don't want no first violin. I can only play second violin and I want you to tell me what a good second violin will cost me. But be sure it's a second violin because a first violin will be of no use to me whatever."

## Griff Williams Wears Corset

Chicago—The agility with which maestro Griff Williams led the customers in a conga at the Stevens hotel the other night belied the fact that he was wearing a "corset." In Cincinnati two weeks earlier his enthusiasm for the dance had got the better of him and he sprained his back trying to make one of the bends look convincing. An osteopath gave Griff a couple of deft manipulations, put a corset on him and sent him conga'ing merrily on his way.

## Whiteman Band History—

(From Page 8)

record than the others because it was the first dance plate made by the improved Whiteman band and it contrasted so sharply against earlier records made only a few months before.

Victor 21214—"Lonely Melody" (arr. Bill Challis) and "Ramona" (arr. Grofe), (both rec. Jan. 4, 1928). First side features a wonderful cornet chorus by Bix and a half chorus of hot ensemble saxes that still sounds modern. A different version of this has been reissued in the Beiderbecke Memorial Album (Vic. 25366). "Ramona" is well arranged waltz with vocal by Fulton-Young team.

Victor 21218 (reissue 25249)—"Ol' Man River" (rec. Jan. 11, arr. Challis) and "Make Believe" (rec. Jan. 27—arr. Grofe). First side features one of Crosby's best early vocals, and 16 classic bars of trumbauer. Particularly skillful are the Challis transitions in this arr. Reverse is one of those "empty" Grofe scores that he probably batted out overnight. Crosby's vocal is throaty and coarse here.

Victor 21228—"Smile" (rec. Jan. 4—arr. Challis) and—Quite exciting and very modern is the treatment of opening verse and closing chorus of this Challis arr. Skin Young and trio sing. No hot solos, but it is very evident that Bix and Challis worked out the trumpet backgrounds featured here because Bix's style is definitely stamped on them.

### Jimmy Dorsey Pulls Out

Victor 21240—"Back in Your Own Back Yard" (rec. Jan. 28—

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arr. Challis) and "Sunshine" (rec. Feb. 13—arr. Grofe). Another excellent score that hasn't suffered by the passage of 12 years. Tram leads the saxes in two special ensemble spots; Jimmy Dorsey appears briefly for 8 bars (alto sax) in second chorus, and Bix stops the show for 8 measures of the final choruses played by our modern Gabriels. "Sunshine," on the other hand, is really old-fashioned. Bing Crosby and the trio handle the vocal for a verse and chorus.

Victor 21274—"From Monday On" (rec. Feb. 28—Malneck arr.) and "Mississippi Mud" (rec. Feb. 18—Tom Satterfield arr.). Both sides feature Bix profusely and have been reissued in the Bix Memorial Album (from unused masters, too). Bing Crosby and the Rhythm boys have vocals on each side. The hot clarinet in "Mississippi" is played by Izzy Friedman who replaced Jimmy Dorsey when he left at the end of January. Irene Taylor is assisting vocalist on "Mississippi."

Victor 21301—(reissue 25675) "Coquette" (rec. March 2—arr. Challis) and "Dolly Dimples" (rec. Jan. 5—arr. Grofe). Charles

Margulis makes his debut as trumpet soloist in the opening chorus of "Coquette," playing a straight horn that must have made Mr. Busse jealous. Final chorus features another of those Bix-Challis collaborations on hot trumpet ensemble playing. Reverse is just a silly novelty of no consequence. Ferrell and Grofe play the two piano duet.

Victor 21304—"Parade of the Wooden Soldiers" (rec. Jan. 11—Grofe arr.) and "O Ya Ya" (rec. Jan. 5th). "Parade" is one of the Grofe arr. that Whiteman continues to use with his present band, certainly a tribute to the arranger's ability to write time-defying scores. The 1928 band gives the arr. an excellent performance. "O Ya Ya" is just more novelty music featuring mostly ensemble playing by the band. This record is still in current catalog.

Victor 21315—"March of the Musketeers" (rec. March 16) and "Ma Belle" (rec. March 14—both Satterfield arr.). Crosby does some fine singing in the verse to "Musketeers," while Skin Young takes the vocal on the reverse. No hot solos, just straightforward, musically Satterfield arrangements.

Victor 21385—"Little Log Cabin of Dreams" (rec. Mar. 16—arr. Challis) and "When You're in Love" (wails) (rec. Mar. 15th). Good dance arr., but nothing exceptional. Jack Fulton sings vocal on first side.

Read in the May 1 issue how Matty Malneck and Carl Kress, playing violin and guitar, stopped dismally trying to imitate the famous Vonn-Lang combination. This and many other interesting incidents of the 1928-29 Whiteman band are recounted by Warren Schell in the May 1 *Down Beat*. —EDS.

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## Shaw Refuses To Have His Pic Taken

BY DAVE HYLTON

Los Angeles—When leaders Will Osborne, Phil Harris and Gus Arnheim all were at the Coconut Grove on their night off to greet Benny Goodman, Artie Shaw and his charming wife, Lana Turner, also were on hand.

Shaw was very friendly with all present but when it came to having his picture taken with the rest of the band leaders Artie flatly refused to pose with them or to be snapped at all. Earlier, Artie was talking to Barney McDevitt, MCA publicity head.

"I'm through, absolutely through with the dance business," Shaw told Barney. "I've had enough of playing ballrooms, hotels and radio!"

Shaw also repeated his original beef against the press and their photographers.

### Tatum Going Strong

Definite Catalina season lineup starts with Kay Kyser, then Goodman, Dick Jurgens and Bob Crosby. . . Art Tatum has done wonders for the Latin Quarter. Lois Galloway, sepi chirpie, and pianist Eddie Beal are now working with Art. KFVB carries nightly broadcasts from the spot.

Tony Pastor is slated to follow Will Osborne into the Casa Manana. Osborne's band is definitely improved and plenty lively. Stinky Rogers, vocalist with the outfit, is jumping for joy at the success of his tunes, *Between 18th and 19th* on Chestnut Street and *Wouldst Could I But Kiss Thy Hand, Oh Babe*.

## James Band Challenges Ball Teams

BY BOB DOUCETTE

Boston—Harry James, whom Max Grace brought into the Southland here to stimulate Holy Week business, stimulated above expectations and was held over two weeks. Harry and the boys are anxiously awaiting spring to prove their claim to the musicians' softball championship of the world.



James

Clyde Lucas, instruments and all, moved into the Statler where they're big favorites, and will stay until the season folds.

## The Hot Box—

(From Page 15)

For. PNY 34033—Blue Turning Grey Over You, ditto.

All of the above are actually Armstrong Okehs!

In addition to the Louis sides, they found Joe Venuti's New Yorkers playing *Out of Breath* under the name of Dick Richardson's Orch. Also Frank Trumbauer's *Get Happy* under "Masson's Orch" and Miff Mole's Little Mollers under "Gilbert Marsh's Orch."

## It's Getting to be a Tradition



Woody Herman thought Red Ingle's idea of having a harem (front cover, March 15 *Down Beat*) was a killer, so he got busy and came up with one for himself. Smaller than Ingle's in number, Woody's two Balinese chicks, he thinks, have as much "oomph" as all eight of Ingle's gals. Photo was posed recently at Chicago's Hotel Sherman by Ray Rising. And for foreign readers' benefit—it's all a gag!

## 'Louisiana Students Don't Have To Pay Isham Jones'—AFM

BY CLEVE CURRIER

Baton Rouge, La.—Isham Jones' attempt to secure an additional \$750 from a Louisiana State University dance committee for payment of services for a dance date which he did not play has been smashed by the American Federation of Musicians. Jones was hired to play two homecoming dances at LSU last fall, for \$1,500, but the first night students recognized many of Jones' sidemen as the same who played in with another band which was popular in Baton Rouge and many demanded their money back.

**Union Denies Jones Claim**  
Bob Chinn, president of the student body, talked to Jones and thought it best for the latter not to appear for the second night's engagement. Jones took the advice and left town. The dance committee then hired the band which Jones had fronted the first evening for the second night's dance for a fraction of the \$1,500 they were paying Jones. The dance committee paid Jones \$750 for the first evening, but refused to pay an additional \$750 that he was to get for the second evening, contending that

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## Band Promotion • These Stunts Build Business For Other Orks

GRIFF WILLIAMS' recent opening at the Stevens, Chicago, was preceded by the most lavish promotion campaign waged by a dance band in Chicago this year. Griff sent out large Easter baskets filled with eggs and chocolates with the receiver's name neatly written across the top of the largest, and with it was a card inviting the receiver to "celebrate Easter with the band that sings as it swings." Result: a record turnout and a lot of goodwill.

Bernie Collins, popular maestro at Newman's, Saratoga, N. Y., calls his style "velvet music." Nothing too unusual in that, but his way of promoting it is. Bernie mails out to dancers cards about the size of a postcard, one side of which is covered with black velvet. Serves to remind customers, and men who buy bands, that his outfit has a definite style. Reverse side lists a long number of spots where the band has played successful dates.

Kemp Read passes out neatly-printed cards reading "We would like to play your requests. Kindly write them on this form and we'll play them back to you." It's a smart idea, very inexpensive, and can be used by every orchestra—large or small—to win friends.

Frank Burke's latest achievement is a neatly-bound, attractively arranged press book for Paul Whiteman. The book, or manual, lists dozens of ways to promote Whiteman's appearances, and includes many specially prepared news stories for use in newspapers. Each page in the manual is perforated so that any sheet can be jerked out for use without destroying the value of the manual.

## Dam Band Has Gal Who's No Phoney

BY DICK SHELLENBERGER

Coulee City, Nev.—Here, near the site of the world's largest structure, is a 3-man combo that's strictly top-drawer stuff. Bill Rinaldi, past president of Local 397, plays some of the most solid bass these bent ears have ever heard. Glenn Parker is a boy with lots of ideas for guitar. And Andy Piatt on tenor is a reamer. Margo, the chirp, is no phoney with the voice box. They're really killers, but they're lost at the dam site!

he did not bring his own orchestra to Baton Rouge. Jones insisted that he fulfilled his contract by "fronting an intact band," and that he was entitled to the \$1,500 even though he didn't appear the second night. When the students disagreed, Jones filed charges for damages of breach of contract with the A.F.M. After taking the matter under consideration for several months, Fred W. Birnbach, executive secretary, notified William S. Nadler, Chairman of the Intra-Fraternity Council as follows:

"This is to officially advise you that the International executive board has denied the claim of member Isham Jones against the interfraternity dance committee of Louisiana State University for \$750 alleged balance due him per contract."

**"Fronting Racket Smashed"**  
The matter was placed in the hands of Henry G. McMahon, professor in the L.S.U. law school, who represented the committee in the matter. In a statement released following news of the committee's victory, Mr. McMahon said, "The dance committee faced squarely this issue of the legality of the 'fronting' of orchestras, taking the position that, particularly in the south, the 'fronting' of orchestras had become a pernicious evil and asked that the AFM officially terminate this evil by rejecting Mr. Jones' claim. The decision of the International executive board appears to have ended once and for all the pernicious 'fronting' racket in America."

## Ever Been On a Session Like This?



## REMEMBER THE SQUAWKS

by the hotel manager? . . . his threats to toss you out? Remember that "out of the world" improvising? . . . the chirper, Judy, beat to her sox and beyond it all? . . . the cigarette smoke, the forgotten bottle, and the grey dawn crawling in unnoticed through a dingy hotel window? Remember? It's all in *DESTINY*, a book of 8 sketches, suitable for framing. Fascinating explanations accompany each etching.

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BY G

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## Bechet, M Records

New York—HRS shop scoop last wee Sidney Bechet Wellman Braun tren for his l bel. The discs raine, *Lazy R* 4 or 5 times under the nam Four."

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## 'Union Exec Threatened Me When I Got a Fishing Tag'

BY HARRY L. BARKER

Morristown, N. J.—So that guy from Scranton, Pa., thinks his Local stinks, does he? He should come down here and join No. 177 and knock himself out.

The barbers, bricklayers and in fact anyone but the musicians can use the Local rooms. They have them rented out so often that they've had to change the date of their meeting night three or four times and they only meet once a month at that. There are only about eight or nine dance men in the Local and right now they're making a career of the W.P.A. orchestra. The W.P.A. concert outfit still has the same guys that started out when it was known as the E.R.A. years and years ago.

### "Tell You How to Spend Your Own Money"

Just like all Locals it has its officials who seem to stay in office year after year in spite of hell and high water. The financial secretary had new books and a system set up for him and six months later the trustees could not audit the books because they were all balled up. And one of the trustees is a certified public accountant at that. The Local finished up 1938 one dollar in the red because the officials have to have beer, wine and cats served to the Local out of Local treasury. A member of the executive board played cymbals years ago for the Elks Band (now extinct) and would resign if he didn't get his card free every year. Another board member threatened to poke me because I wouldn't tell him how I could afford a fishing license tag after being out of work for over a month. Down here they not only tell you where, when and how to make your dough but they try to tell you how to spend it!

### "Colored Musicians Whiter Than White Ones"

The Local rents the rooms out for dances and the people turn around and bring in a non-union band to play for them. They also rent them out to a dancing teacher who used a non-union accordion player for classes and recordings when he throws a dance. I finally resigned from the thing. They hollered like hell because the colored

musicians wanted to join. They ignored them. They wouldn't even help them to get started on a Local of their own. Now they wonder why the colored boys underbid them all the time.

I'm a white musician but I've played, am playing and in the future will continue to play with colored musicians. The majority of the colored musicians around here are a hell of a lot whiter than the guys who run No. 177. In fact I'm doing better as a non-union musician. I'm a believer in unionism but not that kind.

Down Beat's columns are open to Local 177's officials for their side of this story. We invite correspondence.—EDS.

## Cincy Sideman Loses His Card For Drinking

BY BUD EBEL

Cincinnati—When the Local got the Gibson hotel management on the phone a couple of weeks ago to see about bands for the coming season, prexy Oscar Hild was surprised to learn that the Gibson planned not to contract bands through the Local because if they did they would be held liable to a tax that they wouldn't have to pay on MCA contracts.

After much discussion and a later consultation between Hild and AFM National headquarters, it was decided that henceforth contracts for all local engagements shall be signed by the Local.

Meanwhile Benny Benedict has signed—through the Local—by the Netherland Plaza for the summer season. . . Herman Kirchner will take his band on the Island Queen for the summer following Clyde Traak. . . Deke Moffett takes over Beverly Hills at a later date. . . Young Bill Wilbur lost his \$180 clarinet while eating at the Hub cafe. . . Two local boys discovered it doesn't pay to drink on the job. One was soaked a heavy fine and the second was deprived of his card.

## Philly Flycat Makes Bass Out Of Wash Tub and Machine Belt!

BY GUY PORTER

Philadelphia — Second money goes to Duke Ellington and Count Basie is only an afterthought, at least in the Germantown section, now that Eddie Merbreier and his Tin Pan Alley Society Jivers have been tossing their hot tones around on bugles and horns they've carved out for themselves.

The three-month-old band has made use of every available tin can, wash board, jug, auto tube, comb, and machine belt in the community. A wash tub with a sewing machine belt drawn through the center in such a fashion the player is able to pull the board in whatever direction he chooses,

enables him, by slapping his hand on the belt, to produce sounds similar to those of the bull fiddle.

Members of the Jivers are Bill Gaskins, Melvin Lee, Earl Plummer, Jim Burton, Julius Wright, Bob Hartman, Ernest Riley, Cary Carter, Alvin Carter and Walter Jewell. Merbreier, supplied by the WPA Education and recreation program, conducts classes in music and the arts in the Curtin school every Friday night.



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## Bechet, Muggsy on Records Together

New York—Steve Smith of the HRS shop scored a sensational scoop last week when he recorded Sidney Bechet, Muggsy Spanier, Wellman Braud and Carmen Mastren for his HRS "Originals" label. The discs include *Sweet Lorraine*, *Lazy River*, *China Boy* and *4 or 5 Times*, all 12 inches and under the name of "Bechet's Big Four."



**Egyptian jazz fans jump to the music purveyed by these cats.** Left to right, Bill Coleman, the great American trumpeter; Joe Hayman, clary and alto man, formerly with Claude Hopkins; Toto Miskietian, Egyptian jazz critic, and Edgar (Spider) Courance, tenor man formerly with Hopkins, Calloway and Tiny Bradshaw. Miskietian and Claude Hour, the Panassies of the pyramid country, claim these men are the equal of any of the American jazzmen crop. Photo taken recently in Cairo by Hour. Since this photo was made, Coleman, Hayman and Courance have arrived back in New York. It is rumored that Coleman will get a job with Count Basie.

## Terrific Bash May Rock Cats In Philly

BY GUY PORTER

Philadelphia — A swing session that would knock the rim off Billy Penn's hat is in the offing for the hungry. And it's none other than the Philly Musicians Union that

aims to make it possible. If the booking powers can fulfill the wish, the Union will bring together Glenn Miller and the newly-organized band of Artie Shaw late this month at Convention Hall for the first in a planned series of "music appreciation" concerts and dances.

In addition to the swing stars, a jam session of symphony conductors is promised. The Philadelphia orchestra will be on hand and both Leopold Stokowski and Eugene Ormandy will take turns at the baton.

## George Olsen Worries Cats In Hartford

BY MARY GILBERTSON

Hartford, Conn.—Is George Olsen kidding? What is he trying to do. We heard him and his "Music of Yesterday—oops, sorry, Music of Tomorrow" recently and left the theater in amazement after the show. At least we stayed until it ended.

Although the band is small, there are six—count 'em—vocalists and the bandmen will scramble down off the stand and sing with them at the drop of a hat, leaving practically no one playing, not that it matters particularly.

The rhythm section consists of piano, drums—OK so far, but wait—Hammond organ, Hawaiian guitar, and tuba. The brass were two trumpets, who double on French horn, and a trombone. The reeds are three tenors doubling clarinet, but not an alto in the lot.

Jean Blair, the solo singer, has a lovely soprano voice, with which she sings concert selections like *Il Bacio*. We give up. What is Olsen trying to do?

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### "I Recommend It"

Glenn Burrs

Editor Down Beat

I have personally read this book, made suggestions to the author, Ralph Williams, and know from my own personal experience as a musician and editor that everything in this book is based on tested facts. The author isn't an amateur theorist

—he's one of America's most successful band organizers—a man who has been retained by many of America's top-flight bands. He knows what he's talking about. And he tells it in a straight, easy-to-understand manner. I personally guarantee this book as a help to any leader, manager, or side man. I personally guarantee a refund in full if the reader is dissatisfied and returns the book in 5 days.



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# Broadway Should Shut Its Mouth!

(From Page 1)

and buy anything I want and pay cash for it."

Tommy also declared, "I've got over \$104,000 in paid up annuities with one of the country's most responsible insurance companies. If that makes you bankrupt, it's a pleasure to be broke."

It is generally known in the music industry that Tommy did lose some money in an oil well investment, but what it does not know, is that Mr. T. D. would not let any of the musicians in his band lose any of the money they had invested in the same enterprise, and gave them the money they stood to lose, out of his own pocket. It is not generally known, either, how many good musicians have gotten back on their feet through the generosity of Tommy's pocketbook. And Tommy's band still brings him between six and eight thousand a week in theaters and his band will still gross close to a half million this year. That's phenomenal success, whether you like Tommy Dorsey or not.

## Goodman Suffers, Too!

Another classic clunker started by the Build-a-fire-under-your best friend boys is the story that Benny Goodman had one year to live. That he was playing his last stand in Chicago and that he was suffering excruciating pain from a strange disease, which was incurable. When Benny limped on the stage, the wise wags nodded in funeral unity. They would have Benny buried in less than a year! Scitica is painful and comes from overwork, worry and fatigue. Its cure is rest and diet. Benny almost completely recovered in the time he spent at Hot Springs, Ark. Jimmy Dorsey was infuriated, too by an insistent report that he was giving up his band to join brother Tommy's band with a group of all stars such as Bunny Berigan, (who did give up his band and who did join Tommy's on first trumpet). The idea that made it dramatic and believable was the fact that Tommy and Jimmy started out together with the Dorsey Brothers band, and this was to be a re-union!

Several promising girl vocalists have had their careers ruined by juicy whispers that have linked their names immorally with their leaders. There are leaders who have the unsavory reputation of propositioning their gal vocalists and using their position as employer to

## Senator Rodebaugh's 12 Congressmen Cats



Washington—Meet Senator Phil Rodebaugh's 12 Congressmen, one of the swiftest outfits in the nation's capital. The band just got back from a long road trip and is playing at the Log Tavern across the Potomac in Virginia. Photo here was made in WOL's studios during a Saturday night bash which goes on the air every week.

make it tough if they don't. But that's no reason to smear the reputation of decent leaders and the nice clean kids that come fresh from school to warble in front of dance bands today.

## Barnet Another Victim

Charlie Barnet was recently informed that he was on *Down Beat's* "Stink" list. That his band either would be panned by *Down Beat* or he would be completely ignored. This particular "Past Past" boy went so far as to tell Charlie that a whole column about his band had been deleted. Now I didn't know *Down Beat* had a "stink" list. In fact, I don't know what the hell a "stink list" is. And for five years now Glenn Burrs and I have successfully run *Down Beat* without one.

Further, Charlie Barnet is one of *Down Beat's* favorite bands and *Down Beat* prides itself on being one of Charlie's staunchest friends. Charlie has a standing invitation to visit my home any time he's in Chicago, and I really want it known publicly that any other stories like this that have been started either to Barnet, or Goodman or any other leader are damn lies.

Always amusing are recurring reports that *Down Beat* is for sale. And in five years, *Down Beat* has been auctioned off at least three

times on Broadway, gone bankrupt at least twice on Broadway, and been secretly sold to a group of Negroes at least once on Broadway!!!

Of course in the rest of the country things are not so exciting. More corn, yes, but not so many big mouths. And in Chicago, we haven't done much 'cept eat three squares a day, and build an idea into a thriving business giving over a hundred people work.

One Broadway vet observed: "If you spit in a guy's eyes at Lindy's by the time you get to 42nd street, they've got you buried."

What Broadway needs, I repeat, is an iron zipper for its big mouth.

## Perri Joins Savitt

New York—Danny Perri, guitarist who gained fame in England, is the new guitarist with Jan Savitt.

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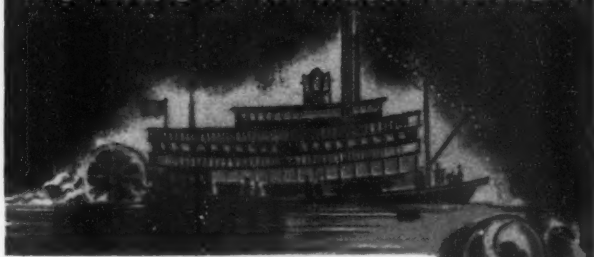
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Emmett Hardy was a great cornetist. How great, perhaps only Bix who idolized him, could tell.

In a highly interesting article which catches the brawling, lusty life of the river boats, Dave Dexter, Jr. tells what he found out about this legendary riverboat cornetist. Dexter dug into musty files, searched through old courthouse records,

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Jimmy Dorsey, reading printer's proofs, calls it "the most dynamic and thrilling story of a jazzman ever written."

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I'M SICK OF GLAMOR'—INA RAY HUTTON

See Story on Page 1

# DOWN BEAT



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Vol. 7, No. 8

15c  
CANADA 20c

April 15, 1940

MUSIC REVIEW

ROCKY MOUNTAIN

**"Tis,"** says Janet Blair to Hal Kemp as Hal checks a master in Victor's Chicago studio. On the road for 3 months, Kemp's band has been cutting many sides to make up for lost time. The band is at the Palmer House in Chi.



**Bending Ears** together, Dolly Dawn, Buddy Ebsen, George Hall and Vilma Ebsen talk show business between shows in Scranton, Pa. Hall's new band, with Dolly Dawn's singing featured, is attracting wide attention throughout the east on its current tour. That road map is no prop.

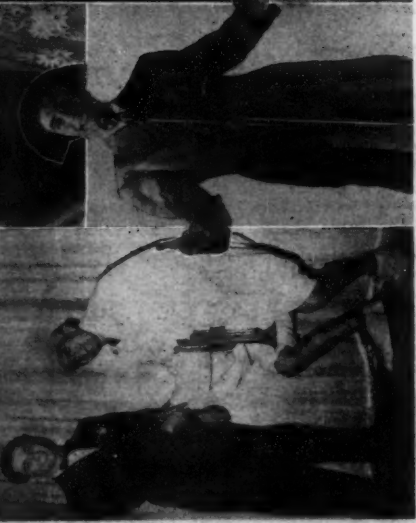
**Bedtime** stories keep the Hy-ton sisters, Kate, Evelyn and Margo, awake as Honey Dole, vocalist with the new Jimmy Dale orchestra, tells about the radio column she writes on the side.

**Lovelies**—six of 'em—surprised Eddie Dunstetter of the CBS Hollywood studio last month when they appeared on his *It Happened in Hollywood* program. Left to right the chicks (all with Earl Carroll) are Carolyn Connolly, Margie Deanne, Judith Wright, Muriel, Doreen and Myrna Dell.

**Star for** *English Light*, which are Light himself, Peggy Moran, and George Hines, who also plays fine guitar. The band is now on the road after years of location work at New York's Hotel Taft.



**Have a smoke,** Chubby MacGregor says to Tex Beneke, tenor man with Glenn Miller, as they listen to a play-back on a Miller disc. Glenn looks pensive and Marion Hutton "tensive" as the wax spins.



**Drummer** man and ace comedian of Charlie Carteright's crew in Peoria is Danny Burke, shown here in a natural pose.

**The Ghost** walks for Howard Woods, the leader, who says Joe Hammer can stay in band if Hammer quit imitating both Gandhi and McCoy!

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APRIL 15, 1940



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